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TESTIMONIAL.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKSTRASSE 17, JANUARY 24, 1901.



HE managers of the new Berlin Tonkuenstler Orchestra are modeling the programs of their subscription concerts, at the Duetscher Hof, more and more after the pattern of the Nikisch Philharmonic concerts, in giving space to novelties as well as well-known standard works, and adding soloistic attractions of the first order.

Thus we had a chance at the fourth concert, on Tuesday night of last week, to hear, in the performance of a varied program, two novelties and two soloists. Of the latter, Moritz Mayer-Mahr made a deserved hit with the brilliantly performed Hungarian

Fantaisie of Liszt, into which hackneyed work he managed to infuse renewed interest, through the introduction of several new and well taken points in the way of phrasing and general freedom of conception. He was recalled many times, and, of course, encored.

Miss Margarethe Petersen, a highly intelligent Scandinavian singer, with a pleasing but not large voice, sang three Schubert Lieder, and also a fourth one upon vociferous applause. This in the first part of the program, while in the second she held out, to the best of her ability, in a dramatic aria, or Gesangs-scene, entitled "Hero," by the Danish composer Ludwig Schytte, lately a resident of Berlin. The novelty has many interesting musical moments, and shows the well-known and generally appreciated talent of its author. But while this is sufficient for the production of better class piano music, it is not quite large enough to warrant an attempt at dramatic composition, and hence, as a whole, his "Hero" did not prove much of a success. To emphasize its shortcomings, the Gesangs-scene is much too lengthy, and the orchestration, in the agitated descriptive episodes, is so obstreperous that it drowned Hero's voice as effectively as the legend did Leander's life—presumably. I use the latter word with intention, for of the text of the said vocal scene I could not catch more than an occasional glimpse.

The other novelty was even more lengthy; in fact, a real tapeworm, and a mighty sight less interesting, although it is likewise not without a show of talent. It consisted of four movements from a ballet suite entitled "Pahtalon and Colombine," by Victor Hansmann, which starts out promisingly enough with a rhythmically pregnant waltz, but soon drifts into the most banal, as well as interminable, and hence tedious dance music. Hansmann conducted in person, and none too well, while the other orchestral numbers, among them the "Nozz: di Figaro" overture of Mozart, were painstakingly performed under Franz von Blon's direction.

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Godowsky at his second appearance here, in a piano recital at the Beethoven Hall, eclipsed even the success of his debut, of which fact I took occasion to inform you by cable. My own opinion of his phenomenal piano playing, having been developed in a lengthy criticism, which appeared in THE MUSICAL COURIER, I prefer giving you this time the résumé of my esteemed and learned confrère, Dr. Leopold Schmidt, of the *Berliner Tageblatt*, whose critical acumen speaks volumes in the following sentences:

"There can now no longer exist any doubt that Godowsky has to be reckoned among the most important appearances in the pianistic field. Technically, he is a phenomenon. He not only can do everything, but he also executes it with a repose and precision (in the left hand likewise) which one should not consider possible.

It is, however, not solely with astonishment, but also with genuine musical pleasure that one can listen to him, and just this fact became more plainly apparent on the second appearance. Characteristic of him is the lack of effort, the simplicity and naturalness in his playing. Never, not even in the utmost forte, does an ugly, rough tone offend the ear; never does the effect grow bulky, or does the reproduction become blurred."

So far, so good, but I do not quite agree with my colleague when he finds in Chopin's B minor sonata the acme of Godowsky's reproductive art on that evening. On the contrary, in the slow movement of just this work I was in a slight degree disappointed, for it lacked the essence of poetry with which, for instance, Paderewski endows this heavenly largo like no one else I ever heard, and throughout the sonata there was something akin to mechanical time division, a perceptibility of each stroke of a new bar, which marred my enjoyment of the otherwise marvelous reading. And while Dr. Schmidt cannot find that the Schumann Etudes Symphoniques were played throughout in the innermost spirit of the creation, while granting that some episodes sounded "pre-eminently beautiful," I, for my part, must say that I have never heard a more intensely musical and artistically satisfying reproduction of this noble work. The Bach variation especially was not only a model of clearness in the polyphonic portions, but it was also given with a certain grandeur which is not always a characteristic of Godowsky's readings.

Of Godowsky's own compositions upon the program, a sarabande, a courante, a waltz idyll and a moto perpetuo—which latter was strongly applauded and energetically redemanded, not only for its own sake, but probably also because the composer performed it with scintillating virtuosity—my friend Heinrich Neumann, in the *Lokal Anzeiger*, justly says that "these pieces are worked out with cleverness and a fine feeling of style," to which he might have added, and with a rare sense of form, but that they are lacking in importance of musical contents. The "Studies upon Chopin Studies," nine of which were upon the program as a final group, again aroused the wonder of the audience and the admiration of the connoisseurs. Quite wonderfully performed was also in the group of Liszt pieces the F minor Concert Study, which, from a purely pianistic viewpoint, was perhaps the climax of the evening.

Although Godowsky is now nearing home, he having left Berlin the day after the concert, certain circles in the town have not stopped talking about him, and Manager Wolff wrote him a highly flattering complimentary letter. It seems also probable that he will be back here in time for the Netherrenish Music Festival, for which he is wanted as soloist, and is quite certain that he will concertize during the coming season in England, as well as return to Germany for the 1901-2 musical campaign.

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The public assembly meeting of the Royal Academy of Arts, which annually is held at the Singakademie, this time took the shape of a Prelude to the Commemoration of the Crown Jubilee of the 200th Anniversary of the Establishment of the Kingdom of Prussia, and combined with a celebration of the Emperor's approaching birthday. As usual, the program consisted of two distinct divisions, an oratorical and a musical one. "Andreas Schlueter as Sculptor" was the theme of the festival speech delivered by Dr. Paul Seidel, director of the Royal Hohenzollern Museum and senator of the Royal Academy of Arts. It was preceded by a Festival Overture in C major, op. 35, by Prof. Albert Dietrich, member and senator of the R. A. A. A cantata for chorus, soli and orchestra to words from the Holy Scriptures, written "by command of the R. A. A." by Prof. Xaver Scharwenka, formed the fitting close of the commemoration proceedings.

The overture is in every sense not a new piece, but it shows its author as a master of academic smoothness of form and art of instrumentation. The cantata, on the other hand, is a new work of Xaver Scharwenka, and perhaps the first one which the well-known and highly esteemed composer of two brilliant piano concertos and one opera has ever created in the field of sacred music. It also does not make him appear particularly well endowed for this species of the art of musical creation. His tones do not express the soul's entrance into the depths and mysteries of the cult, nor any true religious feeling. It must be conceded that he commands well the outer form, but the style of contrapuntal workmanship is not carried out consequentially enough, as is demonstrated, among other things, through the frequent unisons. Thus also with this young Academician (Xaver Scharwenka is not a R. A. A. member very long) a striving for the universal seems to prevail, which may not prove of advantage for the specialty he cultivated previously with so much success. A return to and remaining with the old gods of modern, profane music is therefore desirable and commendable. Greater composers even than Xaver Scharwenka have not reached their intended goal upon the other route, as the case of the "church composer Liszt" amply demonstrates. "Eines schickt sich nicht für Alle," Goethe said, and he usually knew what he was talking about.

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On the evening of that very festive day I made the acquaintance of a young artist who seems to me among the most promising I have encountered for quite a good while. I mean Miss Etelka Freund, a handsome, stylish looking young Hungarian lady, full of talent and temperament, the gifted sister of the equally as modest as musician pianist Robert Freund. Of course, he was her first teacher, but from him she passed into the hands of Busoni, and I gladly will do him the justice that in this so far exceptional case he proved himself a first-class pedagogue. Far better than he did as conductor of the Philharmonic Orchestra on the evening of the said concert, when he had a hard struggle in keeping that body of artists together with the soloist or in good ensemble with each other. In the beginning the members of the orchestra, who greatly like and respect Busoni, both as a pianist and a musician, all through the Beethoven C minor Concerto tried their level best to keep up with the conductor's erratic beats, but when they found that it could not be done their attention relaxed, and hence they furnished a far less satisfactory accompaniment for Miss Freund than their accustomed Kapellmeister, Rebeck, in all likelihood would have accomplished through mere routine. In a slight degree Miss Freund, however, is personally responsible for the frequently ragged ensemble on account of eccentricities and inaccuracies of rhythm, in which she seems prone to indulge.

This is also perhaps her gravest fault, and the overcoming of which she must zealously cultivate, if she wishes to win for herself that high place among the female pianists to which she seems predestined through her many other musical gifts. These did not show quite so well in the aforesaid C minor Beethoven concerto, which Miss Freund performed technically well, especially the none too interesting Beethoven own cadenzas which she interpolated, but which, on the whole, sounded a bit perfunctory and lifeless. In the Brahms first piano concerto, however, a work which one would hardly think best adapted for female reproduction, Miss Freund broke loose, and her broad musical instinct as well as a certain sweeping style of playing, made her conquer all the ungainliness of technic and the tart style of Brahms in this work. Conceptionally, she astonished me, and evidently Miss Freund resembles her brother in her ardent predilection for Brahms. It was a big, noble, verveful and yet reposeful reading, and it carried the day, for the audience rose to the fair debutante after this performance.

From a virtuoso view, the effect was heightened even in the dashing and rousing reproduction of Busoni's cleverly scored arrangement for piano and orchestra of Liszt's Spanish Rhapsody, the peculiar rhythm of the Iota Aragonesa Miss Freund having delivered with a Sarasate-like swing and naturalness. It carried the audience by storm, and although the young lady was evidently a bit fatigued she had to yield to the irresistible demand for an encore, choosing her own national heroic march, the matchless "Rakoczy" in Liszt's piano arrangements, after which she was again recalled no less than four times.

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A charming and tasteful Lieder singer from Paris, Mlle. Marthe Chassang, a pupil of the once famous opera prima donna, Gabriëlle Krauss, made her first Berlin appearance at the Bechstein Hall on the following night, and likewise met with immediate recognition. Of the French songs she had placed upon her program, most of which were new to the audience, and equally so to the critics, I mention as particularly pleasing Théodor Dubois'

Brunette and three Lieder by the talented Gabriel Fauré, while "La Légende de Loreley" (poem by Maurice Chas-sang and not by Heine), set to music by Albert Bertelin, who also acted as accompanist on this occasion, is a more pretentious than valuable lyric work.

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The concert which followed the above one on the same evening, the début of a pretty, sympathetic young English pianist, who evidently was either so dreadfully nervous or so indisposed that she could not do herself justice, I pass over with that charitable silence which covers a multitude of sins. I was only sorry that for its sake I had missed the grand festival performance of the two hundredth anniversary commemoration of the Kingdom of Prussia, which took place at the Royal Opera House, and to which the intendency had kindly sent me one of the much coveted invitations.

Major Lauff's historic festival play "Adlerflug," which was performed for the first time on this occasion, would probably have interested me just as little as Court Conductor Schlaar's incidental music to the same, both being *pièces d'occasion*, but the show must have been a grand one, and I missed it all merely to become a witness to one of the most painful fiascos that ever took place in a concert hall.

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Saturday night the Americans again held the fort in Berlin, musically, their banner bearer this time being the energetic, never-to-be-daunted violinist, Michael Banner. I have known this young fellow ever since he was a little shaver and little short of a wunderkind, and I must say I admire his grit and persistency. Also am I forced to acknowledge that he is bound slowly but surely to climb to the top of the ladder, and would probably have reached one of the highest rungs some time ago if it were not for some mannerisms which are so pronounced and also so individual that they might aptly be termed Bannerisms. The young American has not naturally a very big nor a very velvety tone, but he tries to overcome this defect through a more energetic than graceful handling of the bow, and he actually succeeds to a considerable degree by means of a sheer force of will. What he lacks in volume and suavity of tone he makes up for in purity of quality and in absolute flawlessness of intonation.

The technic is also an unusually comprehensive and, above all, a thoroughly reliable one, Mr. Banner's specialty being difficult double stoppings, with which his own cadenzas to the Beethoven and the first movement of the Brahms' violin concerto are absolutely teeming. On the whole, these cadenzas also show Banner off to a great advantage, not only as a virtuoso, but equally, if not more so, as a thoughtful and very scholarly musician. The way he combined the two themes of the Beethoven first movement and the polyphonic style of the cadenza in the Brahms' concerto raised my admiration for Michael Banner as a musician to a pretty high pitch.

The third number upon the program was the Mendelssohn Concerto, but I deserted the Beethoven Hall before this dessert of the menu was served.

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Georg Schumann is working his way well up into the old foggy Singakademie Chorus, as his reproduction of Händel's "Messiah" proved last week. There was some shading to be perceived, and the Philharmonic Orchestra did their share under his guidance, with the attention to details which ought to distinguish modern readings, even of old classical works, from the time but not otherwise honored old-fashioned way of doing these things. The soloists at this concert were also superior to those Professor Blumner had accustomed his audiences to, notably Messchaert, the Dutch basso, with his well trained voice and artistic delivery, and the alto, Miss Philippi, who commands a sonorous vocal organ, while Miss Meta Geyer, the soprano, was in every way, conceptionally as well as vocally, small, and Mr. Pinks, the tenor, who began rather timidly, had to reach the battleful "Die Zerschlaegst Sie" aria before he could show more effectively what stuff he and his voice are made of.

After the "Halleluja Chorus," which was worked up artistically to a powerful climax by Georg Schumann, the new conductor was made the object of an ovation, not only on the part of his own chorus, but also of the audience, which is of rare occurrence with the somewhat stolid habitués of these concerts.

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Last night's seventh Philharmonic concert, under Nikisch's direction, brought a somewhat peculiarly adjusted program, the third and final section of which consisted of the "Queen Mab" scherzo, detached from the surrounding movements of Berlioz's "Romeo and Juliet" symphony, and the "Tannhäuser" overture, for the so and so manyth time. Of course, both these works were only performed to show off the virtuoso qualities of the orchestra, and *ad majorem gloriam* of the conductor, whose discovery of the now celebrated horn passage and the tremendous climax in the coda of the overture always brings him a four or more fold recall. Arthur Nikisch ought to be above this sort of thing by this time.

The middle of the ill-balanced program was occupied by the Beethoven Violin Concerto, which Wilma Norman-Neruda (Lady Hallé) performed in that artistic style for which she had become famous many years ago, when her hair was still gray, while now it suddenly has turned a dazzling blond. Luckily, the same transformation was not noticeable in her conception of the Beethoven Concerto, although she, too, indulged in some whims and peculiarities of delivery, which were rather feminine, while in every other way her reproduction did not lack force of conception or dignity of style. Only the cadenza was a real ladies' cadenza, the like of which one luckily does not often encounter. The inversion of the

main theme, which plays a great part in it, came near upsetting me. Madame Neruda was vociferously applauded by the large and fashionable audience.

August Klughardt's Fifth Symphony in C minor (a fifth symphony, of course, should always stand in C minor ever since Beethoven), as novelty held the place of honor at the head of the program. The amiable and talented Dessau Hof Kapellmeister conducted his work in person, and it met with a favorable reception. It is really not an overwhelmingly important work, despite the fact that it has five instead of the usual four movements, and hence, as well as because of its contents, the designation of suite would perhaps have been more suitable—no pun intended—than to class the composition under the classic title of a symphony. The first and final movements have many traits of fine facture, and display Klughardt's well-known mastery over the technics of composition. The scherzo is weak in every way, and the work as a whole is no more nor less than good, decent, honest Kapellmeister music.

The program of the next concert contains Georg Schumann's "Spring," a concert overture, songs for alto, to be sung by Therese Behr; the D'Albert 'cello Concerto, to be performed by Hekking, and the "Eroica" Symphony.

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At the Theater des Westens, Mme. Oselio Bjoernson opened up a short Gastspiel in the part of Marguerite in Gounod's "Faust." If the estimable lady were not the daughter-in-law of a great and renowned poet she would probably never have succeeded in making her public appearance in Berlin, and she certainly would have scored a fiasco instead of having been received with lenient applause. She is most decidedly not gifted as a singer; her voice lacks mobility as well as compass, especially in the way of high notes. She is as cold as one of the icebergs of her native country and as unpoetic as a cabbage head. Imagine such a woman, who besides has no notion of acting, does not know how to dress or even how to make up her face, as the impersonator of Marguerite, and then wonder why these things are permitted to take place without counter demonstrations in the way of rotten eggs and apples.

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Estelle Liebling, the talented and popular young American coloratura soprano, has just returned to Berlin from Stuttgart, whither she had been bidden by Baron von Puttlitz, the intendant of the Royal Opera, for a special performance of "Lucia," the role in which she made a brilliant début last fall at Dresden. Superlative notices in the Stuttgart papers testify amply to Miss Liebling's exceptional success there. In true Wurtembergian, warm hearted fashion, the large audience insisted on a repetition of the chief arias, gave the young singer countless curtain calls, and tendered her what might safely be called an ovation after the conclusion of the opera. The King, Princess Pauline and Grand Duke Robert occupied the royal box, where Miss Liebling was commanded to appear

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after the second act, and made the recipient of enthusiastic compliments and congratulations on the part of her august listeners, an honor as rare as it was flattering, for a singer who had previously been entirely unknown in Stuttgart. This success has led to talk of engaging Miss Liebling for Stuttgart, in case their present coloratura singer, Fräulein Reinisch, decides to return to the Berlin Opera, which has offered her the same position she occupied there before she went to the capital of Wurtemberg.

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While Privy Councilor Henry Pierson, of the Royal Opera House intendency, has recovered from a severe attack of la grippe, the treacherous illness has lately taken hold of Court Conductor Dr. Karl Muck, who is lying seriously ill at his home, and whose services may have to be dispensed with for many weeks to come.

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At the house of a rich American lady now residing in Berlin, I recently saw, heard and played upon for the first time—a Steinertone piano, a full sized concert grand. The descriptions in THE MUSICAL COURIER, and frequent allusions to this new instrument, invented by my old friend, Morris Steinert, had made me curious to make its acquaintance, and now that this desire has been fulfilled, I gladly hear testimony to the surprisingly large, almost orchestral tone volume, and the vibrant, noble quality of tone that can be produced upon the Steinertone.

O. F.

Louise B. Voigt Busy.

This prominent soprano sang last Sunday evening, with R. B. Overstreet, at Roseville Avenue Presbyterian Church, and created much interest; this is the second time she has sung there. Mr. Overstreet also pleased greatly, and their duets were much liked. Miss Voigt has been engaged to sing at the Haydn Orchestra concert at Orange, N. J., March 6.

Northrop-Johnstone Recital.

Mrs. Elizabeth Northrop, soprano, and Miss Martina Johnstone, violinist, announce a musical recital to occur at the Waldorf-Astoria Tuesday, February 26, at 4 o'clock. Percy T. Hemus, the new baritone, will also assist, with Miss Kate Stella Burr at the piano.

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Western Critics on Baernstein.

FOLLOWING are some recent criticisms on the appearances of Joseph Baernstein in the West:

The quite remarkable success achieved by Joseph S. Baernstein, bass, was as well merited as it was complete. He came to us with a high reputation, but, unlike some others, no less loudly heralded, when weighed in the balance he was not found wanting, but proved a most artistic and satisfactory singer. His voice is of true bass quality, of great sweetness and cultivated to a high degree of efficiency. It is well placed, artistically handled and smooth throughout its entire range, the head tones in particular being of great beauty. His singing last evening was the greatest treat Toledo music lovers have had in a long time, and the ladies of the Eurydice are to be thanked for and congratulated on the result of his engagement.—Blade, Toledo, Ohio.

Joseph S. Baernstein proved again to the satisfaction of anyone who might have doubted it that he is fully entitled to the title of the great American basso. He sang magnificently and was insistently applauded. For his second number he gave five lyric songs, each a little gem. He was recalled again and again, and fairly surprised his audience with the generosity of his encores, singing no fewer than four.—Journal, Detroit, Mich.

That Joseph Baernstein, the basso, and for the third time the soloist for the symphony concert can do about as he likes with an audience was conclusively proved last night. From the well read musician who applauded the "Philemon et Baucis" aria to the white haired, beautifully dressed grand dame who surreptitiously wiped away a tear and declared that the man's singing of the "Sweetest Flower that Blows," in its sweet sentiment, reminded her of her long past youth, and the jolly Irishman who applauded like mad the rollicking humor and the tender pathos of "I'm Off to Philadelphia in the Mornin'," he had every man jack of the big audience with him. Mr. Baernstein is a versatile singer, his beautiful voice and style lending distinction to any music he chooses to sing. The audience could not hear him often enough, and their almost unreasonable demands turned his program numbers into a veritable song recital.—News, Detroit, Mich.

The soloist was Joseph S. Baernstein, and he renewed the popularity he won last year. His singing of the Vulcan aria, from Gounod's "Philemon et Baucis," with orchestral accompaniment, won the audience from the very start, and for his encore, "Why Do the Nations So Furiously Rage?" from Handel's "Messiah," showed another and equally pleasing side to this versatile singer. At his second appearance Mr. Baernstein sang a group of five songs. In this group he showed the wonderful color effects that he knows how to produce with his flexible and well trained voice, and when he finished the audience demanded emphatically that he should sing again. He complied, and that was the beginning of a perfect ovation. Not content with having the star come out and bow his thanks the audience wanted more songs and Baernstein good naturedly complied. He gave "Mephisto," from "Faust," and Schumann's "Zwei Grenadiere," and still the audience wanted more. After a curious Irish ballad, the artist attempted again to leave the platform, but he had to come back to sing still another song, this time a farewell song, and with this the audience had to be content. It was a great triumph for Baernstein.—Free Press.

The soloist was the highly popular basso, Joseph S. Baernstein, of New York. His reception bordered on enthusiasm. His first number was strongly rendered, his superior deep bass voice filling the hall. The handling of his encore, "Why Do the Nations So Furiously Rage?" was surprisingly finished and easy.—Tribune, Detroit, Mich.

Mr. Baernstein sang altogether eighteen songs, and the variety of the program and the rendition of same proved him to be a singer of the very first in the land. His voice is throughout rich, mellow and extraordinarily flexible. In his lower tones he displays a wonderfully full and sustained quality, and his upper range is strong and at the same time has a beautiful soft quality. His conceptions are noble and artistic to the highest degree. Seldom is a "Lieder singer" also a dramatic singer. In Baernstein one finds both. In the rendition of little songs he showed a great depth of feeling and strength. In his arias he displayed noble instincts and the soul of a true artist. Never has any singer made so deep an impression upon an Indianapolis audience as did Baernstein. The audience gave him a veritable ovation. Even after his thirteenth number the audience demanded an encore, and then it was not satisfied but insisted upon another. After this lengthy program Baernstein's

voice was as fresh at the last number as at the beginning of the concert. This was one of the most interesting concerts ever given in Indianapolis. Baernstein was at once offered a return engagement for this season.—Translation, Tribune, Indianapolis, Ind.

The next number was "The Monk," by Meyerbeer. The exact cause or causes by which this artist, who had never before set foot in Indianapolis, completely captured an audience with one selection, would be difficult to analyze. For one thing, Mr. Baernstein possesses a bass voice of range, clearness, purity and power such as are rarely found combined in one singer. But, above all, he has that quality of personal magnetism technically known as artistic temperament, which instantly draws into a common brotherhood all the eligible ones upon whom rests its subtle influence. The whole charming program, item by item, cannot be described, nor can anything like an adequate idea be given of the triumphs won by the soloist. Mr. Baernstein's selections, with the exception of the last were grouped into vocal bouquets, each containing a quartet of songs. The first comprised Gounod's "Vulcan Song," Stenhammer's "Love's Rosary," Van der Stucken's "The Sweetest Flower that Blows" and Hatton's "To Anthea." The second included Mozart's "In Diesen Heil'gen Hallen," Franz's "Aus Meinen Grossen Schmerzen," Grieg's exquisitely dainty "Ich Liebe Dich" and Ries' "Am Rhein und Rhein Wein." At the end of his third appearance a most unusual thing happened. Although Baernstein had been heard in nine selections, the audience had become so carried away with the charm of his voice that it demanded and received an encore, a pleasing little German song, "In Tiefen Keller" ("In the Deep Cellar"). When Mr. Baernstein had given further demonstration of his talent in Fisher's "Falstaff's Song" (with its great laughing chorus), the same composer's "Under the Rose," Secchi's "Love Me or Not" and Schumann's "The Two Grenadiers," the greed for more of this new artist broke out of all reasonable bounds and two encores instead of one were claimed.—Indianapolis Journal.

Honolulu Musical News.

EVERY year an entertainment is given in Honolulu the proceeds of which are given for the lepers on the Island of Molokai. These annual entertainments were organized by Wray Taylor, organist of St. Andrew's Cathedral, and have all been remarkable successes. This year he had the assistance of Mrs. Walter Hoffmann (née Katherine MacNeill), and the result was over \$1,000. The entertainment was given in the Opera House, with the following program:

Overture, Frolic of the Fairies.....Bigge
Amateur Orchestra, Wray Taylor, Leader.
Song, The Sword of Ferar.....Bullard
Charles N. Prouty.
Cornet solo, Nordische Fantaisie.....Hoch
Charles D. Lufkin.
Hunter Chorus (from Childe Harold).....Herve
Tuxedo Quartet—First tenor, Melvin Vaniman; second tenor,
Chas. A. Elston; first bass, J. Lovette Rockwell;
second bass, F. W. Beardslee.
Violin solo, First Movement, Ninth Concerto.....De Beriot
Miss Alice Woods.
Song, Love in Springtime.....Arditi
Mrs. Melvin Vaniman.
Zither solo, Selection from Faust.....Gounod
Samuel Peck.
Song, For All Eternity.....Mascheroni
Mrs. Ella Harrison.
'Cello Solo, Romance, op. 2.....Fr. Ondricek
Harold Mott-Smith.
A Bit of Comedy Without Rhyme or Reason.
Mrs. Walter Hoffmann and J. Lovette Rockwell.
Star Spangled Banner.

Maxson at Drexel Institute.

Frederick Maxson gave the 141st concert of the Philadelphia institute, giving an organ recital, assisted by Dr. Woolsey, baritone. His organ numbers were a Sonata by Wolstenholme, Mozart Andante, Bach Fugue, Buck's "Holy Night," the Allegro from the Fifth Symphony, by Widor; introduction to the third act of "Lohengrin," Concert Fantaisie by Lux and Gounod's "Military March."

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Musical People.

Frederick S. Weld, of New Haven, was one of the singers at a large society musicale given in Hartford on Thursday, January 31.

Dr. E. S. Chisholm, of St. Louis, will probably give a violin recital soon for the benefit of the Anniston Library Association at Anniston, Ala.

Tuesday evening, February 5, a song recital was given at the Unitarian Church, Brattleboro, Vt., by Mrs. Pratt, Mrs. Knowlton and Mr. Miller.

Professor and Mrs. E. S. Luce issued three hundred invitations for their musicale given at Library Hall, Fairfield, Ia., on the evening of January 31.

Mrs. Vaughtie C. Alexander, music teacher at Marvin Collegiate Institute, Fredericktown, Md., has her pupils give public concerts periodically. The third of these concerts was given January 28.

Miss Janet Smith, Miss Annie Louise Hutchison, Miss Page Carter, Miss Annie Wilson, all pupils of J. H. Craighill, of Charlotte, N. C., gave a piano recital on February 1 at their teacher's studio.

John C. Manning, a pupil of MacDowell, played last week at a concert given at Union Hall, Allston, Mass. The artists associated with Mr. Manning were Mrs. Ralph Russell Littlefield, F. W. Craft and John Hay.

A piano recital was given January 31 at Watkins' Hall, Nashville, Tenn., by Miss Katherine O'Brien Stewart, a pupil of Mrs. Mary Weber Farrar, assisted by Mrs. W. B. Gillespie, and Miss Lina Garland Snow, accompanists.

The pupils of the vocal department of the Presbyterian College for Women, at Columbia, S. C., gave a successful recital Friday evening, February 1, under the direction of Miss Margaret Klebs, head of the department.

Liza Lehmann's song cycle, "In a Persian Garden," was presented at a hall at Portsmouth, N. H., Monday evening, February 4. The quartet which appeared included Miss Whittier, George Parker, Mrs. E. Scott Owen and Charles Gray, and Lyman A. Perkins accompanied.

Miss Edith Wagner, Alfred Conell Goodwin and Mrs. Lillie Logan Kean were associated in a chamber music concert in the Chapel of the Peace Institute at Raleigh, N. C. The affair was very brilliant, the Governor of the State and many members of the Legislature being present.

Archibald E. Hargan, a blind pianist, gave a concert at Association Hall, Newark, N. J., Thursday evening, February 7. He was assisted by Miss Emma Holtz, soprano; Miss Belle Blazure-Hawkins, contralto; Henry Allerton, tenor; John A. McKesson, basso; De Witt Paxton, reader.

The second in a series of "Old Time Concerts" was given Tuesday evening, February 5, at the Fifth Street Baptist Church, Lexington, Ky. Musical numbers were successfully interpreted by Mrs. Thomas Warren, Miss Lucy Dill, the Misses Pettit and Roberts, and the Messrs. Hardy and Brooks.

The pupils of Miss Hortense Strater gave a recital Saturday afternoon, February 2, at Miss Strater's residence, 172 Oxford street, Providence, R. I. Among the pupils who appeared were Miss Martha Martin, Miss May Downey, Miss Etta Dorsey, Miss Laura Weatherhead, Miss Irene Such, Miss Ethel Audette, Misses Marguerite and Laura Betts, Miss Emily McBee, Miss May Holden, Miss Agnes Betts, Miss Florence Turner, Miss Inez Jen-

nings, Master Lawrence Strickland, Miss Hattie Bowen, Miss Lillie Laval, Miss Nina Colvin, Miss Annie Borland, Master John Borland, Miss Viola Pratt, Miss Laura Betts and Miss Ceres Uhrban.

An informal musicale was given Saturday, February 10, by the pupils of Miss Roberts, of Elmira, N. Y. An attractive program of vocal and instrumental numbers was contributed by Miss Mary Hackley, Miss Flora Bell, Miss Fayette Stevens, Miss Florence Whittier, Miss Haff, Miss Mary Lewis Bacon, Miss Sue Winifred Smith, Miss Ethel Roberts, Mr. Warlich, Miss Georgianna Palmer and Miss Martina Kenrick.

The piano pupils of Miss Etta Fitch gave a recital at Mechanics' Hall, Rockville, Conn., on Saturday afternoon, February 2. An interesting program was interpreted by Carrie Lull, Minnie McLean, Joseph Schofield, Edgar Schofield, Gertrude Martin, Helen Purnell, Florine Vibberts, Gertrude Smith, Joseph Schofield, Vera Holmes, Florence A. Lydall, Christine Mills, Mabel Ashton, Mary Whittlesey, Edith Ransom, Addie Fish, Edgar Schofield.

A concert was given Tuesday evening, February 5, at the Wesleyan Female College, Macon, Ga., for the benefit of St. Paul's Guild. The artists contributing their services included Mrs. Wallace McCaw, Mrs. L. T. Stallings, Mrs. E. W. Gould, Mrs. Callaway, Mrs. William Hart Anderson, Mrs. Richard Findley, Miss Grace Ketner, Miss Julia Goodall, Messrs. Monroe Ogden, Custis Anderson, George W. Hubbell, W. E. Dunwoody, E. O. Sellers, Mr. Leighton and Professor Wright.

Miss Bessie Patrick, pianist; Miss Myrtle Moore, soprano; Miss Katherine Griffen, pianist; Miss Jessie Wyatt, violinist; Miss B. Lambertson, pianist; R. C. Patterson, tenor; Miss Elizabeth Fellers, pianist; Kimbrough Jones, violinist; Miss Margaret E. Exum, soprano; Miss Alice Hundley, pianist; Alexander Findlay, violinist, and Mrs. Findlay, viola, all appeared at the first concert given Friday evening at the Southern Conservatory of Music, at Dunham, N. C.

Among those who took part at a recent concert at Greenville Female College, at Greenville, S. C., were Miss Martha Crymes Westmoreland, Miss Minnie Smith, Miss Willa Lybrand, Miss Rosa Earle, Miss Louise Goldsmith, Miss Isabell Dacus, Miss Emmie McGee, Miss Carrie Wilson, Miss Ethel Rowe, Miss Annie May Cain, Miss Edith Agnew, Miss Montez Williams, Miss Marie Tahir, Miss Clara McNeill, Miss Ethel West and Miss Mabel Harper.

A testimonial concert was given at Melrose, Mass., recently for the benefit of the family of the late Sidney Howe. All the artists who appeared very kindly gave their services, and they were as follows: Miss Ella Kirmes, of Melrose, soprano; Mrs. Ernestine Fish, contralto; Miss Blanche Percival, violinist; Miss Lucy Thatcher, reciter; Herbert Johnson, tenor; Wulf Fries, violoncellist; George Lansing, banjoist; Albert Babb, guitarist; the Harvard Quartet; the Apollo Quartet, and Miss Florence Percival and Walter Paine, accompanists.

Mrs. George L. Fowler, a prominent resident of Lowell, Mass., gave a musicale at her residence on the evening of February 6 for the benefit of the Lowell General Hospital. The program was as follows: Reading, "Home, Sweet Home," by Miss May Donnelly; the Ladies' Schumann Quartet, Mrs. W. H. Pepin, Miss Edith Freeman, Miss Emma Coote, Miss Lena Reid, "The Broken Pitcher," song, "Dormi Pure" (Schubert), F. Edmund Edmunds, with an encore, "Under Thy Window" (Goring Thomas); reading, "When the Cat's Away, the Mice Are at Play," little Elsie Umpleby, who made a decided hit and was compelled to respond to an encore; a duet, "Calm is the Night" (Goetze), Mrs. T. P. Boulger and Mrs. W. H. Pepin; song, "The Valley by the Sea" (Stephen Adams), T. P. Boulger, who gave as an encore "Jolly Jenkins," recitation, little Elsie Umpleby; the

Ladies' Schumann Quartet, "Good Night," from "Martha," and as an encore, "Rock-a-Bye."

The faculty of the Harrisburg (Pa.) Conservatory of Music gave a recital at the Conservatory Hall, Thursday evening, February 7. The following program was presented: "Moonlight Sonata," Beethoven, Professor Decevee; violin solo, "Pensées Fugitives," Ernst, Madame von Bereghy; bass solo from "Faust," Gounod, Professor von Bereghy; piano solo, "Auf der Liebesinsel," Bendel, Miss Marie Pfuhl; soprano solo, Mrs. E. J. Decevee; piano duet, "Polonaise," Moszkowski, Miss Pfuhl and Professor Decevee; violin solo, Concerto, Mendelssohn, Madame von Bereghy; duo for two pianos, "Bird Etude," Henselt, Miss Pfuhl and Professor Decevee; bass solo from "Huguenots," Meyerbeer, Professor von Bereghy; piano solo, Sonata, Mozart, Professor Decevee; piano solo, "La Cascade du Chandron," Bendel, Miss Marie Pfuhl.

Kreisler Violin Recital.

AT his second recital at Mendelssohn Hall last Wednesday afternoon, Fritz Kreisler played four of his own arrangements of well-known compositions, a Tschai-kowsky "Song Without Words," the Chopin Mazurka in A major, Paganini's Theme and Variations in A minor, and Chaminade's "Spanish Serenade" as an extra piece at the close of the recital. The big number of the afternoon was the Bach Sonata in E major with Schumann's piano accompaniment. This best known of Bach's violin works is, as a usual thing, played unaccompanied by virtuosi. Naturally Bach was a Schumann idol, and so the accompaniment by the modern German romanticist is written with a masterly understanding of the Father of German Music style. Kreisler was more than equal to all he played and held the attention of his audience from beginning to the end.

Besides the Bach Sonata and the violinist's own transcriptions, he played a Bach Adagio in C minor, a Beethoven Cavatine in E major, an Allegro in D major, by Caselli, Rameau's "Tambourin" in E major, a Fugue in A major, by Tartini; Rubinstein's Romance in E flat major, "The Bee," by Schubert, and the showy Polonaise in D major by Wieniawski. This wide variety of compositions was much on the plan of some of the big song recitals we have had here, and Kreisler surmounted all the difficulties of the compositions by his astonishing skill. His big technic, beautiful tone and personal magnetism all combined to make his second New York recital as interesting as the first.

Charity Musicales at the Waldorf.

MME. DELHAZE WICKES, Heinrich Meyn, Mr. Fulton, Miss Roselle and Mr. and Mrs. Gustav Dannreuther appeared at an interesting musicale at the Waldorf-Astoria last Wednesday morning. Mme. Wickes played a Chopin Polonaise and a Pastorale and Presto by Scarlatti. Mr. and Mrs. Dannreuther played duets for the violin and piano, by Reinhold, Foote and Hollander. Miss Roselle and Messrs. Meyn and Fulton contributed the vocal numbers. Mr. Meyn sang songs by Tosti, Franz and Sawyer and also appeared with Miss Roselle in duets, by Dietrich, Dvorák and Saint-Saëns. Mr. Fulton sang songs by Andrews and Hawley, and Miss Roselle as solos gave songs by Schlesinger, Brahms and Chadwick. A fashionable audience attended this well arranged program.

New Pupils for Mrs. Severn.

Mrs. Edna More and the Misses Albertina and Vaughn Sargent are among the new pupils at the New York studio of Mrs. Edmund Severn, the pianist.

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MUSIC IN BROOKLYN.

As usual the people holding unreserved tickets for the mid-winter concert by the Brooklyn Apollo Club flocked early to the Academy of Music, and some of the more fortunate possessors of coupons in the reserved section arrived very late. Will Americans ever reform in this matter? Higher ideals with a general betterment of mankind are predicted for the twentieth century, and let us hope that the custom of an intermittent stream of late comers at concerts, the opera, the theatre, yea, and the church, will be one of the afflictions that the people in the next century will not have to bear.

That glorious artist, Maud Powell, one of the soloists of the concert, atoned for all the unhappy features of the evening—the bleak winds from the East River, the late arrivals and the rather indifferent singing of the club. It must have been an "off" night for the club, for, as a rule, the organization so thoroughly trained by Dudley Buck is a credit to that excellent musician's leadership. But last Tuesday night (Lincoln's Birthday) the tenors shrieked and the basses, considerably reduced in numbers, lacked resonance and musical quality. In the shorter songs like Kücken's "Gretlein" and Dudley Buck's "Good Night," the singing of the club approached its high standard, but there was little to commend in the way the larger works were interpreted. The faults referred to were conspicuously marked in "On the Sea," by Buck; "My Dream Thou Art," by Metzger; "On Upper Langbathes," by Engelsberg, and "Prayer Before Battle," by Etienne Soubre. The only way to become reconciled to such indifferent choral singing is to accept the concert as a social rather than a musical event. The Apollo Club needs some new blood. In the ranks now there are some elderly men with disagreeable voices, and these for some reason stand too far to the front.

The writer has heard Maud Powell five times since she returned from Europe the first of the year—twice in Manhattan and three times in Brooklyn, and on each of these five occasions she played an entirely different program, never repeating even her encores. Her repertoire is inexhaustible, and, of course, she has this enormous tone library memorized. What an artist! Naturally at such a concert as that by the Apollo Club, she was expected to play lighter compositions, but the superb art was there just the same. The "Negro Dance" and "Negro Melody," by the English composer, Coleridge Taylor, proved to be the kind of music that calls for neither praise nor censure. From a less gifted artist than Miss Powell, it might sound commonplace, but illumined by her lovely art, the audience heard it gladly. Compelled to give an encore, Miss Powell played "The Bee," by Schubert, in a characteristic fashion. Her second numbers for the evening were the brilliant "Ronde des Lutins," by Bazzini, and the dainty and poetic, "Idylle," by Otto Floersheim, the Berlin representative of THE MUSICAL COURIER. Another Schubert number—"The Serenade"—was added as an extra number.

The other soloist of the evening, Miss Aagot Lund, a mezzo contralto from Boston, succeeded in making a pleasing impression. Miss Lund's voice is agreeable and sympathetic, and her stage presence very winning. She made a "hit" with the Norwegian songs, but her singing of Liszt's "Lorelei" was marred by the wooden piano accompaniment. By the way, is the accompanist for the Apollo Club a life position? Brooklyn people are weary of the strut, the pompadour and the unmusical playing of the officious little man.

Detained by the Apollo Club concert on the night of Lincoln's Birthday, the writer reached the meeting of the Tonkünstler Society at the Argyle in time to enjoy the German duets sung by Mrs. Alexander Rihm, soprano, and Hermann Dietmann, baritone. The voices of the two singers blended finely together, particularly in the Goetze setting for "Still Wie die Nacht."

◆ ◆ ◆

Another musical event to chronicle for Lincoln's Birthday night was the concert at the Hotel St. George, for the benefit of the Brooklyn Nursery and Infants' Hospital. The program was contributed by Mrs. Letha L. Goodell, soprano; Miss Katherine Bickford, soprano; Miss Ethel Van Alstyne James, pianist; Miss Marion Brown, elocutionist; H. R. May, tenor; Oliver H. Anderson, 'cello; Miss Agnes D. Covert, accompanist; Lewis H. Stagg, accompanist; Clarence Gilmore, accompanist.

◆ ◆ ◆

Mme. Gilda Ruta, the pianist, assisted by other artists gave a concert at Wissner Hall, Monday evening, February 11.

◆ ◆ ◆

At his 101st free organ recital at the German Evangelical Church on Schermerhorn street, Monday evening, February 11, Hugo Troetschel presented the following program:

Fantaisie in G major (Book 4, No. 11).....Bach
Tris vitemet. Grave. Lentement.....
Andantino in B flat.....Schubert
(Second Entr'act to the drama Rosamunde.)
Fugue in E minor.....Handel
Alto Solos—
Eye Hath Not Seen, from Holy City.....Gaul
The Shepherds.....Cornelius
Miss Anna Winkopp.
Organ Sonata, op. 42 (two movements).....Guilmant
Pastorale. Finale.
Andante Religioso, op. 10.....Rubinstein
Violin Solos—
Andante Cantabile.....Dancal
Intermezzo.....Mascagni
Miss Antoinette Zoellner.
Cantabile in B minor.....Loret
Fiat Lux.....Dubois
Overture to Stradella.....Plotow
(Arranged by Dudley Buck.)

◆ ◆ ◆

This evening (Wednesday) the pupils of Alexander Rihm and Henry Schradieck will give the fifth of their joint recitals at Wissner Hall.

◆ ◆ ◆

Next Wednesday evening, February 27, the Dannreuther String Quartet will give a concert at Association Hall, in the Brooklyn Institute series.

◆ ◆ ◆

The Brooklyn Institute announces a concert by the Leipsic Philharmonic Orchestra, Hans Winderstein conductor, at the Academy of Music, Saturday evening, March 2. A Wagner-Beethoven program will be presented as follows:

Prelude, Act 3, Die Meistersinger.....Wagner
Prelude, Act 3, Lohengrin.....Wagner
Overture, Tannhäuser.....Wagner
Symphony, No. 5, C minor.....Beethoven

◆ ◆ ◆

A performance of Liza Lehmann's latest song cycle, "The Daisy Chain," with Mrs. Dorothy Harvey as the soprano soloist, is promised by the Institute later in the season.

A Correction.

To the Tonkünstler Society belongs the credit of the first performance in this country of Richard Strauss' setting for Tennyson's "Enoch Arden." The work was performed at a meeting of the society held in Brooklyn, April 4, 1899. Several societies claimed the distinction of a first performance, but so far as there is any record the

members of the Tonkünstler Society are entitled to the claim. Walter Dougherty was the reader and Alexander Rihm the pianist at the Brooklyn presentation.

The above correction is made at the request of the society.

Buck-Babcock Sunday Music.

THE musical hour arranged by Dudley Buck, Jr., and Mrs. Charlotte E. Babcock at their handsome Carnegie Hall studios was attended by a crowd which thronged the place to the last inch. It has come to be understood that superior music will be heard there, as well as those prominent in professional and social life.

This was the program of last Sunday:

Stilles Lied.....Von Fielitz
Dreams.....Von Fielitz
The Anathema.....Von Fielitz
The Resignation.....Von Fielitz
Addington Brooke.
Foglio d'Album.....Luigi Gulli
Valse Brillante.....Luigi Gulli
Miss Margaret Stillwell.
Love Is a Sickness Full of Woe.....Parker
The Lark Now Leaves His Wat'ry Nest.....Parker
Dudley Buck, Jr.
Nymphs and Shepherds.....Purcell
Love Me or Not.....Secchi
Miss Margaret Griggs.
Adagio.....Schumann
Allegro.....Schumann
Miss Laura Phelps.
La Sciaù Dir.....Pitti
I Know Not Why.....Miller
Old English Song.....
Addington Brooke.
At Parting.....Rogers
Mon Cœur s'ouvre à ta Voix.....Saint-Saëns
Miss Myrtle Randall.
In Thy Dreams.....Buck
I Love Thee.....Buck
Dudley Buck, Jr.
Mazurka Brillante.....Liszt
Miss Margaret Stillwell.
Absent.....Metcalf
Addington Brooke.
Like a Rose.....Nevin
Mrs. A. L. Baldwin.
At the piano, Miss Lillian Miller, Signor Pizzarello, Mrs. James K. Patrick.

Mr. Buck was accompanied by his sister, Mrs. Blossom, as usual. Manly and modest, Dudley Buck's singing was undoubtedly the feature of the afternoon, his two groups creating enthusiastic applause, and leading to an insistent call for more. He sings the Parker classics in a manner delightful in the extreme, and his father's fine songs were given with grace and depth of expression. We should hear more of this refined and sympathetic singer. Young Brooke, too, gained many admirers; he is fast on the road to excellent standing among the singers of the metropolis. The one number by charming Adele Laeis Baldwin was a morceau calculé to whet the appetite for much more from that lovely woman and singer.

Dr. Smith Lenten Lecture Recitals.

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The following artists will assist at different times in the programs and musical illustrations: Mrs. Wellman, soprano; Mrs. Katharine Fisk, contralto; Miss Marguerite Hall, contralto; Mrs. Gerrit Smith, soprano; Tom Karl, tenor; Ellison Van Hoose, tenor; Heinrich Meyn, baritone; Herbert Witherspoon, baritone; Franz Kaltenborn, violinist; Clarence De Vaux-Royer, violinist; Hans Kronold, 'cellist; Felix Boucher, 'cellist; Miss Virginia Bailie, pianist; Miss Wilhelmina Johnson, pianist.

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37 AVENUE BRUGMAN,
BRUSSELS, JANUARY 27, 1901.

THE news of the sudden death of the Belgian composer, Franz Servais, sorrowfully impressed his numerous friends in Brussels and Paris. He was fifty-seven years old. The youngest son of the great violoncellist, François Servais, to whom the city of Hal has erected a statue, he devoted himself early to composition, and in 1873 obtained the Grand Prix de Rome for his dramatic cantata, "La Mort du Sasse." He founded a symphonic society, called Les Nouveaux Concerts, in Brussels, where he revealed rare qualities as chef d'orchestre. He wrote vocal melodies of the most penetrating poetry and a few instrumental pieces. During a quarter of a century he consecrated himself especially to the elaboration of a lyric tragedy, "L'Apollonide," writing the music on the beautiful poem of Leconte de Lisle.

The first representation of this work, announced many times and as many times postponed, was given at last, two years ago, at the Grand Ducal Theatre at Carlsruhe, under excellent artistic conditions. It was a superb evening. Success, however, did not spoil Servais. Retiring to his little home in Asnières, he was preparing himself for a new creation, and now this proud artist has suddenly gone to his eternal sleep. At his funeral, which took place at Hal on Wednesday, January 23, we remarked, among the numerous assistants, Messrs. Gevaert, Leon Juret, Maurice Kufferath, director of the Monnaie, where the "Apollonide" will be mounted shortly; Mellery Knoff, Vander Stappen and other artistic notabilities, as well as the Conseil Communal of Hal, with its mayor at the head.

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The extraordinary representation of "La Navarraise," given at the Monnaie, with the assistance of Madame Nuovina, had naturally attracted a numerous and chosen public. Let us state immediately that Madame de Nuovina and her partners had the honors of a triple recall, merited moreover. In this lyric episode, with its wished for and a little superficial violence, it is not easy to keep a happy medium and to conciliate the contrasting effects of tragic calm and fiery passion. Madame de Nuovina triumphed most honorably over the intrinsic difficulties of her role, and the public was able to state with pleasure that the voice of the artist has gained in amplior in the high register. Mr. Seguin played the role of Garrido with his habitual authority, and Mr. Dalmorès, much in progress, very happily rendered the sentimental romance of Araquinil. Finally, Messrs. D'Assy (Renngio), Forgeur (Ramon) and Chalmir (Bustamente) excellently seconded their comrades in their small roles.

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Mr. Higgins, one of the directors of Covent Garden, who assisted at the début of Mlle. Paquot in "Faust," went on

the stage after the last act and engaged this young artist, séance ténante, for three summer seasons at Covent Garden at magnificent conditions. Mlle. Paquot will sing in London in "Trovatore," with Tamagno, "Faust," "Cavalleria," "Don Juan," "Huguenots" and "L'Africaine." Mlle. Paquot had previously signed an engagement for four years with the directors of the Monnaie. Mr. Higgins has also engaged Mlle. Maubourg and M. Forgeur, as well as several dancers for the summer season.

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The première of "Louise," which was to have been given on January 31, is retarded for a few days, Mr. Charpentier being at present prevented from coming to Brussels and having expressed a desire to assist at the last rehearsals and at the première.

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The direction of the Monnaie has put "Armide" on its program. The work exacts a great development of mise en scène, numerous scenes and changements, "a truc," a true, a real féerie. "Armide" has not been played in France since the beginning of the nineteenth century, and has never been mounted in Belgium. Mr. Gevaert prepared a reproduction in 1869 at the Opéra, where he was then director of singing, but the war of 1870 prevented the realization of the project. All the designs for the scenes and the costumes were made, and are yet in the archives of the Opéra.

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The program of the third Populaires concert was very attractive. It promised us the first audition of two orchestral works due to composers who interest us particularly; the first because his last work will soon be played at the Monnaie, the second because he is a Belgian; finally, besides all this, a virtuoso from foreign climes, an Italian violinist who has already a well established reputation. In spite of these divers promises the concert left the public rather cold. The "Impressions d'Italie," of Mr. Gustave Charpentier, is a suite for orchestra divided into parts having descriptive titles such as "Sérénade," "A la Fontaine," "A Mules," "Sur les Cimes" and "Napoli." Excepting, perhaps, "Sur les Cimes," where the quatuor plays a few large phrases full of amplior, the other pieces lack the descriptive and picturesque sense which their titles, as well as the thought of the musician which one knows to be extremely modern, very much taken with all the colored details with which orchestration ornaments itself to-day, would lead us to expect. There was some deception in this way, and the few instrumental fantasies, which the composer sowed here and there as if to spice the rather thin substance of his ideas, rather made one laugh. "Louise," by the same author, which will be given here shortly, one says great good of and with great truth.

It is too bad, however, that the public should be put in mistrust by this work, undoubtedly a youthful composition, and one which has not yet the qualities which make Mr. Charpentier one of the most interesting musicians of the present moment. The other unedited work on the program was the "Dramatic Overture," by Paul Gilson, a musical paraphrase of one of Leconte de Lisle's poems. This work is certainly most learnedly combined, perhaps even too learnedly. Written most interestingly as all which Mr. Gilson writes, one keeps the impression that it "doesn't come to a point." Thematic commentaries put in style by Wollzagen for the works of Wagner do not justify themselves unless the themes sharply characterized refer to simple, precise and typical ideas. Theme of the sword, theme of fire, theme of love, themes bringing back every one of the personalities of the Wagnerian drama.

All these repose on conceptions, in reality not at all complicated, easily perceptible to all. And then is it necessary to repeat it 100 times? Wagner never felt himself imprisoned in his own formula; at every moment he escapes,

breaks all, molds them all, and lets to the musical thought alone the care of developing itself. Mr. Gilson, whose themes refer to rather abstract, vague, subtle and floating ideas which render them less musical, paralyzes himself at pleasure in narrow formulas, and one has the sensation of labor without the work having those flashes which one would like. This overture was remarkably well played by the orchestra of Sylvain Dupuis. It is always a little bold for a foreign violinist to come to Brussels to be heard, where the public is spoiled by such artists as Ysaye, Thomson and Marsick. During the last few years it is only the Parisian, Jaques Thibaut, who has victoriously surmounted this trial. Mr. Serrato will not make us forget any of our great virtuosi, but he possesses some of their best qualities. The tone is delicious though small, the sentiment is intense, but it is pure, and he has elegance, charm and vivacity. He has suppleness of fingers and bow, a nice style and distinguished phrasing—all that is necessary to play the Concerto of Mendelssohn in a very satisfactory manner. He could have limited himself to this concerto, the Max Bruch and the Sarasate "Zingaresca," adding nothing to the good impression which he produced.

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The directors of the Monnaie had the delicate attention of offering an artistic souvenir to the interpreters of "Tristan and Isolde." They gave to each one an exemplar of the head of Wagner chased in silver by Mr. Leopold Van Strydonck. The work is finely and nervously engraved, and constitutes a charming souvenir for the excellent artists who this winter gave us such a remarkable interpretation of this Wagnerian drama.

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The fourth Ysaye concert, directed by the Norwegian master, Johan Svendsen, was almost entirely consecrated to the audition of his works. Svendsen was not a stranger to the Brussels public, who had already applauded his "Carnaval a Paris," replayed at this séance, but this was the first time that one could judge in the ensemble the Scandinavian inspiration of this composer. Svendsen cultivates the popular motive with great success, giving it all the symphonic development which his distinguished art and refined science admit of. Never does the motive take a vulgar turn, while always maintaining an air *bon enfant*. His Symphony in D major, composed thirty-five years ago, has a classic manner, with the themes brought back after the ancient manner. A scherzo of very piquante, humorous instrumentation was nearly redemanded. His two melodies entitled "Islande," where an inspiration of penetrating charm reveals itself, conducted us to an entirely elevated domain of art, contrasting with its poetry to the more realistic tendencies of the "Norwegian Rhapsodie." All this is of a very sincere art, from which all tendency toward "cabotinage," in spite of the instrumental fantasies always employed with taste and expression, is excluded. The too sustained discretion becomes a fault even sometimes, and it is there, perhaps, that criticism could find a place.

One would wish for an occasional flash, an explosion, a little less goodness. But it is to be believed that this inspiration from the North must be a little cold, because the music of Svendsen, so one says, admirably reflects the musical soul of Norway. He directs all his music with a precision, a discretion of gestures and intentions, which is absolutely appropriate to his music. The heroic tenor, Alois Burgstaller, of Bayreuth, lent this concert the assistance of his powerful tenor voice. He sang the grand air from "Freischütz" with a very just sentiment, but where the singer surpassed himself was in the interpretation of Beethoven's celebrated cycle "A la bien-Aimée Absente"—the music and the first real song of love, and in the "Air du Printemps" from the "Walkure." There Mr. Burgstaller is in his element. He knows the

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BARITONE.

Wagnerian drama in all its details, and his interpretation forceful, souple and the variegated with flashes of light and shade, enthused the large audience, who gave him a well-merited ovation. The picturesque "Carnaval a Paris" of Svendsen—a little chef d'œuvre of the modern symphony—closed this concert of great musical interest executed in excellent fashion.

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During the sojourn of Mr. Svendsen in Brussels I had the pleasure of hearing a young artist, a protégé of his, who is spending the winter in Brussels, and who is to my mind one of the coming violinists of the future. Mr. Schmedes was born near Copenhagen in 1878, and it was in that city that he began his studies under Svendsen. Already at the age of ten he played before the King and Queen of Denmark, who were charmed with the little fellow's talent. Mr. Schmedes comes from an extremely musical family, being a brother of Eric Schmedes, the tenor at the Royal Opera in Vienna and Bayreuth. His uncle is the first baritone at the Royal Theatre in Copenhagen, the same theatre where his grandmother was prima donna. Both his grandfather and great-grandfather were celebrated violinists. From Copenhagen, where he had lessons from a pupil of Spohr, Mr. Schmedes went to Berlin, where he continued his studies for a year with Wirth, and then for three years' time with Halir, the last year assisting him in teaching. Last winter Mr. Schmedes made his debut in Copenhagen, together with Anton Hekking, the celebrated 'cellist, and Bertha Visanska. This was a tremendous success, which immediately led to an engagement with orchestra. A short while after Ysaye heard the young artist, and became so interested in his talent that he was invited to spend the summer with Ysaye in the country. During April Mr. Schmedes was in Paris with Ysaye, and in London during May and June. In a few weeks he leaves for Vienna, where, with the assistance of his brother, the celebrated singer, Eric Schmedes, he will give a recital, on his program being the Fourth Viçux-temps Concerto, a Sonata of Brahms for violin and piano, the Romance in G of Beethoven, the Zargicki Mazurka, and a Melodie of Mr. Schmedes'. An orchestral concert, with the Philharmonic Orchestra, under Mahler, is also spoken of, where Mr. Schmedes will probably play the Mendelssohn Concerto. We are sure that this young artist will have great success, and prophesy all kinds of good things for his future career.

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On the program of the fifth Zimmer concert figured three works of the highest interest. The Trio, op. 3, of Beethoven, the Quatuor in B flat of Mozart and Vincent d'Indy's Second Quartet. The Trio of Beethoven, though played with excellent ensemble, with regard for the fine nuances, nevertheless lacked the nobility, the "grande ligne," with which the great composer needs to be interpreted. Really magnificently played, however, was the Vincent d'Indy Quartet, one of the most beautiful works from the pen of this well-known French composer. Divided into four parts (l'entement puis animé, très animé, très lent, très vif), it reposes entirely on a unique theme, developed in varied rhythm, with an art very classic in form and new in inspiration. The slow movement, which constitutes the third part, is one of the most beautiful pages of the work, which is from one end to the other of admirable lucidity, each one of the four instruments being treated according to the resources which it offers, with a perfect understanding of the sonorities. Charming rendered also was the Mozart Quartet, in which the four

excellent artists really surpassed themselves. Marvels of lightness, grace and style were accomplished by them all, and the public left with the sensation of having assisted at a real musical treat.

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Recital on the 29th of this month by Alfred Cortot, the Parisian pianist, and Miss Rosa Louise Samuels, a young American girl, sixteen years old, who has been studying for three years with Ysaye. On the program the Franck Sonata for violin and piano, selections for piano by Chopin, Liszt, Schumann and a transcription by Mr. Cortot of Wagner's "Meistersinger"; for the violin Saint-Saëns' "Concertstuck," Beethoven's Romance in G, and the first part of Lalo's "Symphonie Espagnole."

L. S.

Mariner-Gallup Engagements.

MASTER MINER WALDEN GALLUP, the protégé of Frederic Mariner, technic specialist, is at present very much in demand. On Saturday, February 9, he assisted at a pupils' recital at Staten Island, given by Miss Laura Dean, playing several selections from Mendelssohn, Chopin and Schubert.

On February 21 he will play at a song recital in Hoboken, to be given by Theodore Ernest Burger, baritone, and on the 28th he has been engaged to play at the Y. M. C. A. Hall in East Twenty-third street, at the anniversary of the boys' department, of which he is a gymnasium member. Later in the month he will play a solo recital at East Orange, N. J.

Among the many press notices that he received from his late concert tour through the South the following have been received within the last few days:

Last evening at the Converse College Auditorium Master Miner Walden Gallup gave a musical recital. The attendance was good and the audience enjoyed the numbers, which were all rendered in captivating style by a master hand. Although quite young, his talent and interpretation of music render him a marvel. The cultured audience which greeted him last night was charmed with the entertainment.—Daily Herald, Spartanburg, S. C.

The feature of the evening was the playing of Master Miner Walden Gallup, who is said to be about fourteen years old, who looks to be about sixteen, and who plays as if he were fifty and had been playing all his life. His execution is almost marvelous, as he well illustrated in several numbers, while his interpretation is that of a master of the instrument.—Norfolk Landmark, Friday, January 25, 1901.

The Young Men's Christian Association Hall was packed to the doors, and hundreds of people had to turn away, unable even to get inside the building, at the recital given last night by two of Mr. and Mrs. Frank Stayton Thompson's pupils and Master Miner Walden Gallup, pupil of Frederic Mariner, of the Virgil Piano School, New York.

Master Gallup played the second part of the program, and fairly captivated the audience. His rendition of Scarlatti's Concerto Sonata aroused intense enthusiasm and applause. After several recalls he responded with a beautiful rendition of Mendelssohn's Hunting Song.

Master Gallup is a wonderful pianist, and should he ever come here again he will be sure to receive a generous welcome.

Mrs. Virgil's talk was interesting and educative.—Richmond Dispatch, January 26, 1901.

The recital given at the Y. M. C. A. Hall last night by pupils of Mr. and Mrs. Frank Stayton Thompson and Master Miner Walden Gallup, pupil of Frederic Mariner, of the Virgil Piano School, was a success from every standpoint.

The hall was packed to the doors, every seat being taken, and some two hundred or more people stood patiently throughout the program. Fully a hundred were turned away.

Master Gallup proved himself a marvelous pianist, not only for a

boy of fourteen, but for any age. He completely won his audience from the first, and though his every number was generously applauded the climax of applause was reached after his magnificent interpretation of Scarlatti's Concerto Sonata, when he was recalled again and again, and was finally forced to respond with an encore, playing Mendelssohn's Hunting Song with exquisite finish.

Mrs. A. M. Virgil gave a most interesting and instructive talk, explaining her piano method and the workings and advantages of her Tekinklavier.—Richmond Times, January 26, 1901.

Maconda, Wertheim and Toselli.

A MUSICAL preceded the annual reception of the Buyers' Association of America, held at Sherry's last Thursday evening. The program presented was unusually fine, and very different from what one would expect from a practical and purely commercial organization.

The fact that high grade artists were engaged to interpret classical music reflects very creditably upon the refined tastes of the entertainment committee, and the innovation, too, is one that those who are laboring to advance the musical tastes in the community will applaud most heartily.

Mme. Charlotte Maconda, the coloratura soprano; Sada Wertheim, the young violinist, and Enrico Toselli, the young Italian pianist, all appeared in numbers calculated to show their talents to the best possible advantage. Toselli played a Chopin Prelude, the E flat Nocturne and a Tarantelle, by the Polish composer, and later in the second part played with dazzling brilliancy the "Gondola," by Leoncavallo, and the Martucci Etude, which he played at his recent recital at Mendelssohn Hall.

Madame Maconda's coloratura electrified the ears in the "Mignon" Polonaise, and in a selection from Verdi's "Sicilian Vespers." Her skill was astonishing, and the sweetness of her voice as ever a delight to hear. The middle notes of this singer's voice have grown richer, and thus her legato singing affords as much pleasure as the style which demands facility in the upper register. Sada Wertheim's slight girlish figure and white filmy frock worn above her shoe tops made a startling contrast to the 'cello-like tones she drew from her violin. The breadth and maturity in the playing of this young girl are wonderful, and the free, graceful bowing a lesson to all students. Miss Wertheim, as THE MUSICAL COURIER announced some time ago, studied with Ysaye, and captured the prize at the Royal Conservatory at Brussels. Last Friday night Miss Wertheim played the Rondo Capriccioso, by Saint-Saëns; Bruch's "Kol Nidrei" and "Airs Bohème," by Sarasate, and particularly in the Bruch and Sarasate numbers displayed her virtuosity. All three of the artists were compelled to add encores. Miss Wertheim for her extra number played a Berceuse by Reber. Madame Maconda sang "The Daughters of Cadiz," by Delibes, and a "Lullaby," by Luckstone. Toselli played one of his own compositions.

The musicale was closed with the lullaby from Godard's "Jocelyn," sung very sweetly by Madame Maconda, Miss Wertheim playing the violin obligato. Maurice A. Kraus directed the concert.

Following are the officers of the Buyers' Association: President, I. N. Levinson; first vice-president, Charles L. Smith; second vice-president, George W. Mittler; third vice-president, Jacob Flegenheimer; fourth vice-president, A. L. Fletcher; treasurer, E. M. Sostman; secretary, L. Bobbé.



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The Royal Musical Academy of Sweden.

Preceded by a Brief Survey of the Development of Swedish Music.

BY LOUIS E. VAN NORMAN.

THE "Swedish concert," given by the orchestra of the Paris Conservatory, under the auspices of the music section of the Exposition, on June 2 last, accomplished the deliberate purpose of its originators and executors. It brought back to the memory of the world the honorable and important part in the history and development of music played by the little Scandinavian nation, which, with a population scarcely greater than that of the city of London to-day, is justly proud of such names as Grieg, Sinding, Svendsen, Nordquist, Norman, Alfvén, Berwald, Ole Bull, Jenny Lind, Sigrid Arnoldson, Christine Nilsson.

The concert was devoted exclusively to the works of Swedish composers and was under the direction of Conrad Nordquist, first chief of orchestra of the Royal Opera at Stockholm, and the program was as follows:

Symphonic Serieuse (en Sol mineur).....	Berwald
Ballade, Tannhäuser.....	Söderman
John Forsell (premier baritone of the Royal Opera, Stockholm).....	
Pièces Symphoniques.....	Rubenson
Ouverture d'Antoine et Cléopatra, de Shakespeare.....	Norman
Skogsraet (The Wood Fay).....	Hallén
M. Forsell.....	
Offertoire (en Sol majeur).....	Söderman
Flore et Blauzeffor.....	Stenhammar
M. Forsell.....	
Prelude et Fugue.....	Alfvén

The lives and works of the composers appearing on this program represent the productive period of musical composition in Sweden. The art of national music composition in Sweden is but two centuries old. There was, indeed, considerable attention paid to sacred music at an earlier date. The first collection of chants was made in 1530, or rather published in that year. Thirty-seven

music in high esteem, and his court was, at times, the centre of interest to musicians even from abroad. His sons established a "royal chapel" and introduced Italian singers. His son (Charles IX.) kept up the royal chapel, and had a "maitre de chapelle." Charles' son, Gustavus II. (Adolphus), established a course of musical instruction at the University of Upsala. But there was no creative work in all this and the national spirit had not, as yet, found any expression in music.

The first really characteristic and noteworthy Swedish composer was Gustave Düben, who wrote in the last half of the seventeenth century. Nothing of his, however, has survived the ravages of time. Such names as those of Johan Agrell, a composer whose works ran through several editions and were very popular, particularly in Germany; of Johan-Helmich Roman, a pupil of Händel, a voluminous composer and a versatile musical genius; of Zellbell, of Miklin, of Zettrén, noted organists and authors of works on the theory of music, appear in the period extending from the beginning of the last quarter of the seventeenth century to the end of the first quarter of the eighteenth.

The inauguration of the development of Swedish music, which soon acquired such fine fruition, must be accorded to King Adolphus Frederick (1751-1771), himself an excellent violoncellist, and whose queen played "avec elegance et passion du clavecin."

The next King—Gustavus III.—was the friend of all the arts, but particularly the patron and devotee of music. He founded the Royal Swedish Academy of Music, and, soon afterward, created and established Swedish opera, for which he built a magnificent home. He himself dedicated and opened this building in 1782. Up to this time French

kingdom, he planned a characteristically Swedish opera (which, however, was entitled "Thétis et Pélée"), the text of which was written by the poet Wellander and the music by Uttini, chief of the orchestra of the Italian Opera. This opera was first played in 1773, and contem-



GUSTAV, CROWN PRINCE OF SWEDEN.
President of the Musical Academy.

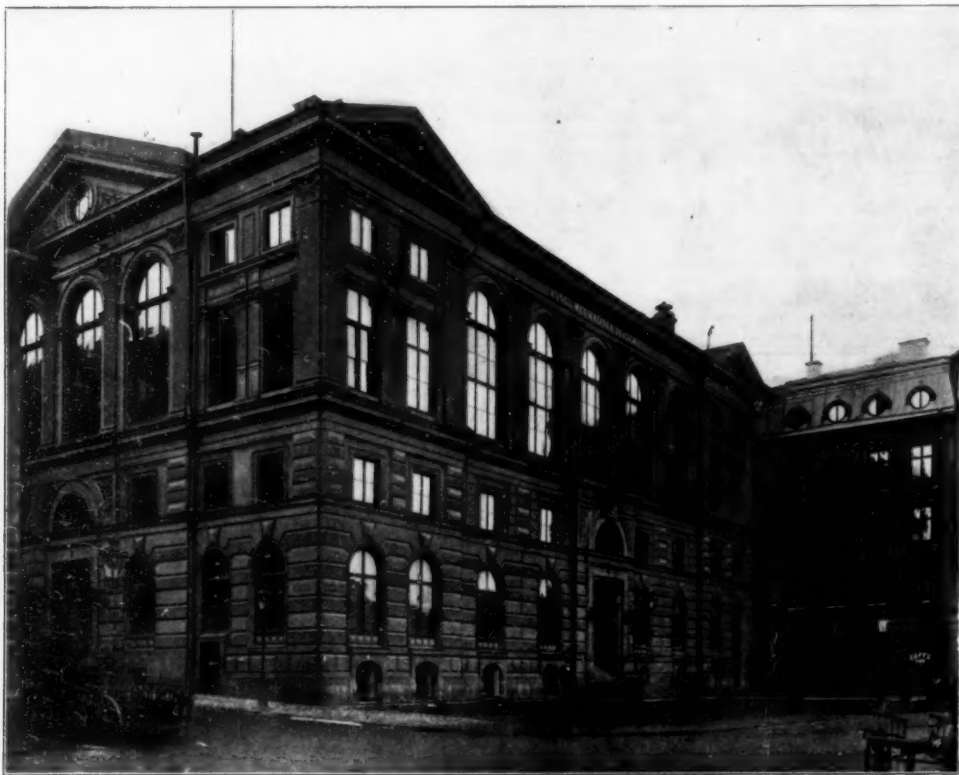
porary testimony has it that despite its ultra classical title and the fact that it was composed by an Italian, it was "really a Swedish opera."

At the inauguration of the new opera house, in 1782, "Cora et Alonzo," of Naumann, was played. This composer also wrote "Gustave Vasa," a piece composed on a plan laid out by the King, and which was given more than 200 times. This opera building erected by Gustavus III. served with but minor alterations as the home of Swedish opera for one hundred years—that is to say, up to the autumn of 1891. Many brilliant chapters in Swedish history centre about this building—many brilliant ones, and, perhaps, the saddest. For it was on the stage of this very opera house that, on March 16, 1772, the great King Gustavus fell by the hand of an assassin. It was during the reign of this King known in Swedish history as "The Charmer," that the poet Carl Michael Bellman arose to popularity. He represented in Sweden the flower of the later days of chivalry—the period of great court festivals, tournaments, balls, contests of wits and singers. Bellman's improvisations are characteristic of this time. It is true that he was not himself a composer, but his poetic melodies were the direct inspiration of ecclesiastic, lyric and dramatic music, and poem and music became henceforth inseparable, so closely were they welded.

At the close of the eighteenth and the opening of the nineteenth centuries the influence of the "giant men of music"—Haydn, Mozart, Gluck, Weber, Beethoven and Händel—began to be felt, and the few Swedish compositions of this period distinctly show this influence.

The monarchs Charles XIV and Charles XV. dabbled in music in a dilettante sort of way, but it remained for the present King, Oscar II., himself a poet, an author and a singer, not only to encourage music and its votaries, but to practice it himself, and to take active part in the development of the popular taste and knowledge of the arts. As president of the Academy of Music he attended all conferences and concerts of that body. During his reign the new opera house has been constructed, at a cost of \$1,400,000, most of this sum having been a personal contribution from himself. He gives the opera an annual subsidy of \$18,000, while the State also donates a like sum. The Riksdag, or Parliament, by the way, also grants a sort of annual scholarship to composers. The present recipients of this sum are Hollström, Hallén, J. A. Högg and Sjögren. The present president of the Academy of Music is the Prince Royal, Gustav. He personally directs all its sessions. He was the "working patron" of the great Scandinavian Musical Festival, held in Stockholm in 1897, and it was under his direct protection and aid that the Swedish Concert, already referred to, was rendered at the Paris Exposition.

During the reigns of the Bernadottes music may be said to have really flourished in Sweden. During this period there was the greatest production of national and characteristic music. Jean and Franz Berwald, Byström,



SWEDISH ROYAL MUSICAL ACADEMY AND STOCKHOLM CONSERVATORY.

years after this the Swedish Psalter appeared, and, generally, during that period, the music of the Church was well cultivated in Sweden.

But secular music developed very little till the beginning of the eighteenth century. Gustavus Vasa (1523-1560) held

and Italian opera companies had held undisputed sway in Stockholm. King Gustavus began to cast about for some musician and poet who would break loose from these influences and give Sweden an opera stamped with the national life. With the aid of musical people throughout the

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Crusell, Dente, Eggert, Frigel, Haefner, Josephson, Lindblad, Norman, Randel, Rubenson, Stenhammar (the elder), Struve, Söderman, Wennerberg, Wikmansson and other composers of oratorios, sacred choruses, symphonies, "orchestral bits," and chamber music—all lived and worked during these reigns. As far back as the time of Frederick I. (1751) the Harmonic Society, founded by Zellbell, gave public concerts in the Palace of the Nobility, Stockholm. On Good Friday, 1801, Haydn's "Creation" was presented with such success that every year afterward to the present it has been given before large audiences, numbering up in the thousands. In 1820 this society, under the leadership of Isaac Berg, "Songster of the King," rendered the oratorios of Händel, Haydn and Mendelssohn, with an orchestra under the direction of Johan Berwald, "Master of the Royal Chapel."

In 1820 Ludwig Norman and Julius Günther founded the new Harmonic Society, which was, after some years, succeeded by the Musical Union, under the direction of Ludwig Norman and Vilhelm Svedbom. This organization, as well as the Philharmonic Society, founded by Andreas Hallén, gives every year concerts at which are presented the principal mixed choir and orchestral works of the great classical masters—ancient and modern.

Stockholm has high class opera every year. The fine building—the property of the State—receives an annual subvention of 60,000 kronor (about \$14,000) from the Government, and the same sum from the king, besides large voluntary contributions from private sources, and the rental from the twenty or more shops constructed on its ground floor. The season begins in August and lasts till June, and the operas are almost exclusively in Swedish, by native singers, although occasionally an Italian company visits the capital. The present director of the opera is Mrs. A. Burén. Both Swedish and other composers are presented. Among the orchestra leaders during the past

duced. In 1856 the entire plan and organization were changed. Ten years later a second reorganization was effected by the King, who became president in that year.



VILHELM SVEDBOM.
Secretary of the Academy.



ALBERT RUBENSON,
Director of the Academy.

twenty-five years have been Norman, Dente, Nordquist, Henneberg and Hallén.

The finest concert work of the Swedish capital is done by the opera, which presents every year six instrumental harmonic concerts, August Meissner and Andréas Hallén being the moving spirits in organizing and carrying through these concerts. Then there are the chamber music evenings given every year by a number of famous native violinists, among them D'Aubert, Book and Tor Aulin. Two private musical societies, the Musik Föreningen and the Philharmoniska Sällskapet, both choral, give three concerts a season, consisting of chorus, solo and orchestral work, of both sacred and secular music.

These organizations number about 150 members each, and generally hold their concerts in the hall of the conservatory. The Royal Musical Academy, of which the Conservatory of Stockholm is a part, is an august body which decides all questions of music which may have a national bearing or significance. It is authority in all musical matters, and acts as adviser to the King and all musical bodies of the kingdom. It numbers at present seventy members, both Swedes and Norwegians, not only professional musicians, but amateurs of standing. Grieg and Svendsen belong to it, but Sinding does not, and there are twenty or thirty honorary foreign members, including the Englishman, Mackenzie. The late Sir Arthur Sullivan was also an honorary member. With advice and upon the decision of the Academy, the Government gives annually 6,000 kronor (\$1,400) to help struggling and needy composers.

The conservatory, which occupies the same building as the Royal Academy (of which it is a part), has had a very varied history. It was founded in 1771 by a small band of music loving citizens, with the aid of the King, Gustavus III. For years its work was very irregular, and constant generous help from the King was necessary to keep it alive. From 1820 to 1825 it was little more than a school for organists. Gradually other instruments were intro-

This reorganization was in effect until 1882, when other changes were made which brought the conservatory to its present plan and status.

The building was erected in 1877. The conservatory is supported entirely by the State. There are no fees for tuition, except a nominal entrance requirement of 6 kronor (\$1.60), and even this is returned to the student at the end of the year. There are two terms, from January 1 to May 1, and from September 1 to December 15. The examinations, which are public, are held once a year. The pupils, who this year number 172 and are all Swedes, begin study at the age of fourteen. The function of the conservatory is purely educational. No public concerts are given, but every fortnight is presented a private musical evening, to which pupils may invite their relatives and friends. The state contributes 45,000 kronor (\$11,000) annually to the support of the conservatory, which, in addition, has some funds of its own, and also derives revenue from renting its concert hall.

The present officers of the Royal Musical Academy are:



HUGO ALFVEN.

President, His Highness Prince Royal Gustave; vice-president (also representing the Church), Dr. A. E. Bergman; secretary, Vilhelm Svedbom; conservatory director,

Albert Rubenson; librarian, M. Boheman, and instrument keeper, H. A. Bergenson. These are the bald facts as to the conservatory. Its whole atmosphere is intensely musical. When I called on Secretary Svedbom he had just finished a lecture on musical theory. Crowded around him were fifty or sixty rosy cheeked, healthy Stockholm girls and boys, who seemed loath to leave, even though the day's session had ended. Mr. Svedbom and Director Rubenson courteously escorted me about the building and pointed out everything of interest. All Stockholm was then talking of the famous Student Choir of Upsala, which had just returned from the Paris Exposition and a "musical tour" of the Continent. Mr. Svedbom was enthusiastic over the fine impression made by the young university singers.

The whole student choir movement is interesting as an influential factor in the musical—indeed, in the entire intellectual development of modern Sweden. Flourishing in almost all the cities and towns of the Scandinavian Kingdom, it is best known by the societies at the universities of Upsala and Lund, and particularly at the former institution. It has been said that, thanks to climate, language and natural disposition, the Swedes are all singers. These gifts of nature are cultivated and developed by a splendid system of musical training, beginning in the primary schools of the country.

As soon as a student enters the University of Upsala—



ANDREAS HALLEN.

which, by the way, is the oldest in all Scandinavia—he enters the university instrumental musical society and is given the instrument best adapted to his natural gifts. The orchestra of the university is under the direction of a professor whose specialty in instruction is the theory and history of music. The first violin of this orchestra is also first violin in the Royal Opera at Stockholm. The students are further divided according to the quality of their voices into a number of clubs—there are at present thirteen of these at Upsala, organized and authorized by the university authorities. Each of these clubs or societies—"ventions," the Swedes call them—is entirely independent of all others, each having its own place of meeting, its library, its management, its banner. These banners are always carried on the occasions when the students sing in public—great national events and days of civic importance, such as the birthday or coronation of the king, the celebration of an event in national history, &c. These "ventions" together form a great choral union, founded at Upsala by the famous Haefner, which, in addition to the special patriotic occasions mentioned, have given since 1845 more than one hundred grand concerts. The Choral Union also sings for charitable and other benevolent purposes. It raised a large sum of money for the benefit of the Danes wounded in the wars of 1848 and 1864. Its efforts are now chiefly bent toward erecting a building for its own special work. More than \$100,000 has already been raised for this purpose.

But the work and popularity of these student choirs is not limited to Sweden. Indeed, perhaps their most noteworthy successes have been achieved in other countries. As early as 1867 the Upsala Choral Union, then under the direction of Dr. Oscar Arpi, was invited to take part in the grand musical concours in Paris. There the students won a gold medal, and were accorded the honor of rendering a number of their Swedish songs between the acts of the grand opera with brilliant success, and scoring enthusiastic applause. During the Exposition of 1878

the choral union gave two concerts at Paris in the Palace of the Trocadero, one of them in association with the choral union of Norwegian students. Their success on this occasion induced the students to undertake a tour of

few of the names prominent in the development of Swedish music, during the present and past generations, will fitly close this paper. The present leader of the orchestra at the opera and at the Royal Chapelle, and also professor in the conservatory and organist in the largest church of the capital, Conrad Nordqvist, perhaps deserves first mention. He is a Swede of the Swedes. In 1848, when he was but a lad of eight years, the war broke out between Denmark and Prussia. His father was musician in a Danish regiment, and the little fellow begged permission to accompany the elder Nordqvist. He actually went with the regiment, perched on a cannon caisson with a drum on his back. Even at that tender age he played the violin with feeling. He is now master of five or six instruments. His best known composition is perhaps the funeral march, written on the occasion of the death of King Charles XV. This became so popular that it is rendered at almost all funerals of the present day.

John Forsell is one of the most remarkable of Swedish baritones. Beginning his career by entering the army, he

number among them sonatas, symphonies, cantatas and songs, chiefly for the violin.

Franz Berwald is one of the name of the early half of the century. He came of a family of musicians, the elder



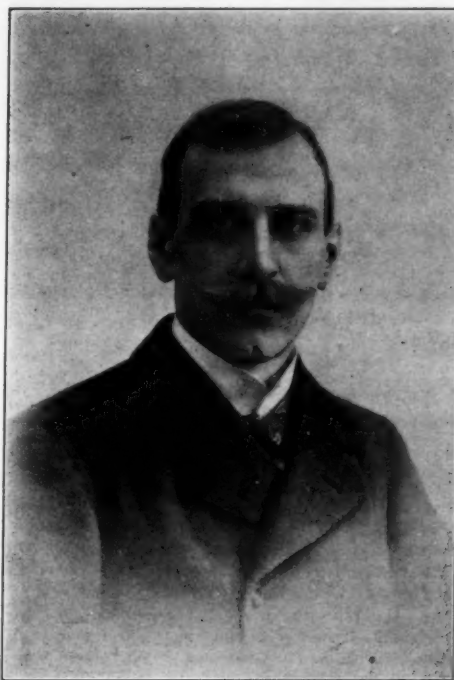
CONRAD NORDQUIST.

Europe, and they sang in St. Petersburg, Berlin and Dresden, with noteworthy success.

At the Exposition of last year the concerts of the Upsala Choir were an even greater success than those of former years. Ivar Hedenblad, the director of the choir, and Carl Fredrik Lundqvist, its soloist, are among the best known names in contemporary Swedish music. Mr. Lundqvist, who, though sixty years of age, still retains his splendid voice, is baritone of the Royal Opera at Stockholm. He sang at the World's Fair at Chicago by the special invitation of the joint Swedish-American Singing Society. Mr. Hedenblad has been chief of orchestra at the university for the past twenty-five years.

The songs of these student choirs are almost exclusively Swedish. They are taken from the works of Hæffner, Lindblad, Geijer, Nordblom, Kapfelmann, Söderman, Josephson and Norman. The great patriotic hymns of Gunvar Wennerberg are also rendered. A few Norwegian, Danish and even German songs are given, but only upon special request. The Choral Union is contemplating a tour of America at an early date.

I must not forget to refer to the great Scandinavian musical festival, held in Stockholm in 1897, under the august patronage of Prince Gustave. All the musical societies of



WILHELM STENHAMMAR.

soon discovered the future opened up before him by his splendid voice, and began his studies at the Stockholm Conservatory. A year spent in Paris finished his preparation, and he made his debut in 1896 at the Royal Opera, in the role of Figaro in "The Barber of Seville." His success in this determined his career. He at once quitted the active military service, remaining, however, a lieutenant in the reserve. In the short space of two years he has appeared in twenty-three different roles. Mr. Forsell was born in Stockholm in 1868.

Despite his comparative youth (he was born in 1872). Hugo Alfvén is to-day regarded as one of the principal composers of his country. At the age of seventeen he began the study of the violin at the conservatory. His precocious genius soon attracted attention, and in 1890, at the age of only eighteen, he was appointed violinist to the court chapel. In 1896, 1897 and 1899 he won the state subvention accorded to worthy composers, and took up further violin study with César Thompson in Brussels. He also won the Jenny Lind scholarship (\$850 a year for three years) for foreign study and travel. Mr. Alfvén's compositions



AUGUST SÖDERMAN.

Berwald having been first violin at the court chapel. Franz was born in Stockholm in 1796 and died in that city in 1868. His work was not fully appreciated during his life, but is growing in favor every year. It is stamped with the national spirit of his country. A few evidences of appreciation came to him while living. The great Liszt expressed surprise at the force and richness of his productions. Von Bülow, who knew only a few of his compositions, wrote that Berwald was "a profound thinker of real originality." Operas, overtures, concertos, part songs, choruses, solos, for the piano, violin, organ, voice—Berwald's range is a wide one.

It is as "the first Swedish Wagnerian" that Andréas Hallén is best known. He was born in 1846 in Gothenburg, and studied at Leipsic and Munich. In 1884 he founded in the capital the Philharmonic Society, and for ten years his vocal and instrumental concerts have constituted the essential feature of musical life in Stockholm. From 1892 to 1897 he was leader of the orchestra at the Opera, all the while composing and endeavoring to instill in his countrymen a love for and appreciation of Wagner. This influence of Wagner upon his work may be seen in his evident efforts to establish his compositions on a "national base," with a patriotic note in them, all the while trying to give them a popular character. His



FRANZ BERWALD.

the two kingdoms—Norway and Sweden and Denmark—in all twenty-two choral societies, met and gave a grand vocal and instrumental concert—650 singers of both sexes, accompanied by 120 instruments. A brief consideration of a



JOHN FORSELL.

operas, "Harold Viking," "Piege the Sorceress" and "The Treasure of Valdemar," have all been rendered at the Royal Theatre.

The first named was recently presented with great suc-

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cess in Leipsic. He has also written rhapsodies, symphonies, ballads, choruses, songs, many of which are known in Germany as well as all throughout Scandinavia.

At the tender age of eleven years, Ludwig Norman published his first composition—songs for the piano. He began his studies in 1848 at Leipsic, at the conservatory where he became friendly with Gade and Schumann. In his notice of Brahms, Schumann mentions Norman, whom he puts among "the new artists of great talent and lofty flight, the very elect." In 1858, after devoting several years to his piano composition work, he became professor of composition at the Stockholm Conservatory, and, three years later, he was appointed first leader of the orchestra at the opera. His work gave a new impulse to musical life in Sweden. He wrote copiously on musical topics, with a forceful, elegant pen. The works of Norman cover a wide range—symphonies, overtures, octets, sextets, quintets, quartets, pieces for the piano and orchestra, cantatas, choruses, songs. It is generally agreed that he was the most learned of Swedish composers. It will be remembered that his wife was the celebrated violinist, Vilma Neruda, who afterward became Lady Hallé. Norman died in 1885, at the age of fifty-four.

Albert Rubenson, now director of the conservatory, was born in Stockholm in 1826. He studied at the Leipsic Conservatory, especially the violin with David, and composition with Hauptmann and Gade. A few years spent as violinist in the orchestra of the Royal Theatre and as the busy editor of a musical journal, did not so take up his time as to prevent his making known to his countrymen the beauties of Schumann. In 1872 he was appointed director of the conservatory. Last year Mr. Rubenson was named one of the "protectors of the concerts of the colonies" at the Paris Exposition.

Tremendous activity and wide versatility characterize the work of Wilhelm Stenhammar, one of the younger Swedish composers. He is but twenty-nine years of age, yet he has already written two operas, which have been

stringed instruments, &c. For three years he directed the Philharmonic Society of Stockholm, and conducted personally the presentation of his musical drama, "Tirfing," at the Royal Theatre.

August Söderman (1832-1876) was the son of a com-



LUDWIG NORMAN.

poser of "vaudeville music" and an orchestra leader in several theatres at the Swedish capital. Although in his early youth, he manifested but little musical talent, genius in this direction soon became evident, and developed so rapidly that, at eighteen years of age, he was an orchestra leader. He spent the year 1856-57 studying abroad, and in 1860 was appointed leader of the choirs at the Royal Opera. The next year he also became "master of the court chapel." Söderman was one of the dearest of Swedish composers to the popular heart. His ballads have won a popularity among his countrymen, not equaled by those of any other composer. They are intensely Swedish.

Brounoff Creates Enthusiasm.

MR. BROUNOFF gave his lecture recital on "Russian Music Life" for the Musical Culture Club, of Hornellsville, N. Y., last week, and made a big hit as usual. Further proof of this is to be found in the following brief extracts from local papers:

The lecture-recital was one of the finest musical entertainments ever given here. Mr. Brounoff is a fine pianist, an accomplished singer and a composer of ability. He interpersed his remarks with humorous anecdotes and witty sayings, which convulsed his hearers. The large audience was so delighted with his music that it insisted on his repeating the last number on his program, his own Nocturne in D. The club is entitled to great credit for giving the music lovers hereabout the opportunity of hearing this talented musician.—Elmira Telegram (correspondence).

... One of the most delightful entertainments ever given in this city, not only interesting and pleasing, but instructive. ... His remarks scintillated with witty and trite sayings and amusing anecdotes, which brought forth peals of laughter from the audience. ... Each subject was illustrated by vocal and instrumental selections from the composers of the period, which were sung and played by Mr. Brounoff in an artistic and finished manner. He is a pian-

ist of much ability; his technic is splendid and his touch simply perfect. Both his playing and his singing are done with an unusual amount of expression. He has a splendid and finely cultivated baritone voice, which he knows how to use well, and it was a question with many as to whether they would rather hear him sing or play. Among the pieces he played none appealed to the audience as much as some of his own compositions, which are marvels of beauty and melody, and were superbly rendered. He was frequently showered with enthusiastic applause, and after finishing the program the applause was so prolonged that he was forced to repeat the last selection.

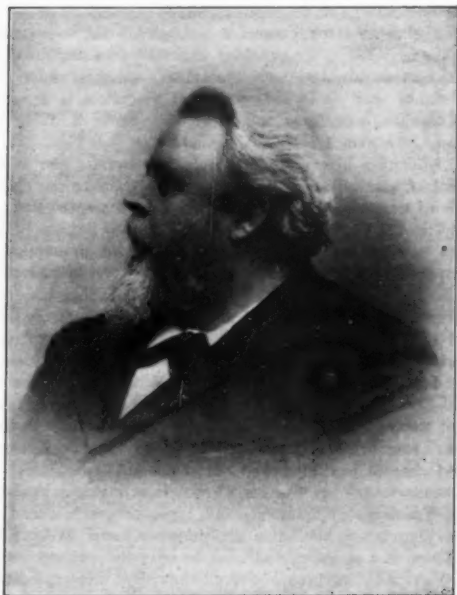
The general verdict was that the recital was the finest musical entertainment we have had in a long time, and the Musical Culture Club is to be thanked.—Hornellsville Tribune.

Gerard-Thiers Pupils' Recital.

A DELIGHTFUL pupils' recital was given last Tuesday at the studio of Albert Gérard-Thiers. Four or five of the students who had never before faced an audience did very well indeed. The others showed great progress since the last recital. Among those who took part were Miss May Anderson, Miss Nan Fessenden Cowles, Miss Amy Forsslund, Miss Gertrude Gilluly, Miss Mildred Gilman, Mrs. Grace Kelf, Miss Emma Lowenthal, Mrs. J. Williams Macy, Miss Lily Ott, Miss Ada Reynolds, Miss Adèle Stoneman and Mrs. Frank E. Ward.

Mrs. Rollie Borden Low.

A very enjoyable concert was given by the Severn Trio at Tuxedo Hall on Monday evening last. In the Quartet, C major, op. 23, by Arthur Foote, the trio was assisted by Miss Laura Wheeler. Mrs. Rollie Borden Low was the soloist. Mrs. Low, who has spent five years abroad, and is at present coaching with Francis Fischer Powers, has a delightful and well placed soprano voice, which she uses most artistically. Mrs. Low's singing was marked

CARL F. LINDQVIST,
Soloist Upsala Student Choir.

produced in Stockholm and Stuttgart, several overtures, choruses, ballads, a concerto for the piano, which has been played in Stockholm, Gothenburg, Berlin, Leipsic, Dresden and Copenhagen (also in America), quartets for

IVAR HEDENBLAD,
Director Upsala Student Choir.

by the display of much dramatic feeling, and her German diction is of the best. Mrs. Severn accompanied charmingly, and in the quartet numbers played with much feeling and a brilliant technic.



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Trade in Art.

"I WOULD like THE MUSICAL COURIER ever so much better if only it would not show such partiality in helpfulness to those who advertise in its columns. Being an art publication, you see, it should soar above business considerations, and help musicians—im—im—impartially. Why does it follow this course, a paper otherwise so powerful, so dignified?"

Why does Professor X show such partiality in teaching only the pupils in his school, instead of helping equally all the singers in the streets outside?

Why do Professors Y, Z, A, B, of violin, piano, 'cello, harmony thus confine their efforts to the privileged few who come to their studios? How can they show such partiality—they, too, all of them artists, their pupils coming artists and the work engaged in art work? How can they?

Why does not an organist teach all the ambitious people who apply to him for aid—impartially and with true love for the art burning about his heart strings?

Of course it is true that he cannot get his coal, his coats or his groceries impartially from the people in the quarter. But then one is cold commerce, you know; the other art, high art, divine art. Certainly he should not be so mercenary. It is shocking. Why is he so?

Why do not concert and opera singers depose their shoes of gift and training to their patron saint for the good and glory of art—impartially? Managers and directors of art works also, is it possible that they are partial in admitting to art representations only those who have identified themselves with the support of the entertainment, either as subscribers or ticket holders? Oh, shame! No such thing is possible!

Then, too, why does a Baptist church preach to, care for, educate the young and give charity chiefly to those identified with that church, instead of to the Methodists or to all the poor and inquiring of earth—impartially? That is high, divine religion.

And why do the parents Brown feed, clothe, educate, support and set up in life the Brown children only? Why not be impartial, and set up also the Smiths, Joneses and Robinsons? That would be high humanity.

Why are the clients of the Bristol not entertained at the Grand Hotel, and vice versa?

Whether a client leave the Grand and goes to be kept by the Bristol, or leave Professor X, the vocalist, to study with Professor Y, the other vocalist, why must that same peculiar "partiality" be shown, although one is only high feeding, the other high art?

Simply because both hotel and studio are subject to the same identical laws of supply and demand, of exchange, of interchange, of barter, of—out with it—of TRADE!

◎ ▲ ◎

For all exchange in whatever manner it takes place is trade, nothing more and nothing less. By common convention that is what trade means, what it has always meant and what it will mean till the present order of human intercourse is by common consent changed to another.

All exchange is trade, whether colored beads are given for blankets and shoes, whether as in the case of Solomon and Hiram "great cedar trees and fir trees" are given in lieu of "20,000 measures of wheat and twenty measures of pure oil" and the two dealers make a "league together"; whether the iron store and hotel say boldly and frankly so much per day, so much per ton; whether the French mistress throws her eyes into the mirror or up at the crucifix while her lover tucks a 1,000 franc bill under her powder puff, or whether the professor of music commands that the money envelope be laid in the table drawer while the word "money must not be spoken." Exchange, exchange, exchange is the primal principle of all activity, the eternal law of the ethics of indendence. No one can escape that principle.

Granted that art is a higher grade of product than material objects, and that its effect upon the world is in a sense more uplifting and more spiritual. Granted. But so there is a difference and a distinction between the values of those material products themselves.

Iron and steel to build bridges and railroads are more advancing to humanity than the sale of whiskey to produce idiots. Books are more elevating than "bocks," the sale of pianos and harps than that of flannels and candles, and the teaching of songs and symphonies than the tilling of potatoes and vines. Granted.

But this discussion is not treating of intrinsic values. It is treating of the name of that species of manipulation or manoeuvre whereby these special values may be transmitted or extended for the good of those who need or desire them.

And that manipulation, whatever form it may take, is exchange, barter—trade. The principles underlying them all are identical, by whatever medium they may be carried out or clothed. No one can get away from these principles. There is no plane so high that any may expect or hope, however much they may wish or attempt or pretend to escape them.

Those who claim they do so, can do so, or will do so, are either very ignorant, childish people, very mad people, very thoughtless people, very foolish people, or—rank hypocrites.

This last class composes the legion mass. Frankness is far preferable. It is at least clean.

◎ ▲ ◎

Trade in itself as exchange is no dishonorable thing, whether of beads for blankets, of cedars for oil, of dinners

for dollars, or of song lessons for francs. It is not dishonorable to take francs for lessons. If not francs, something else must be paid. Why should or how could a singer or a player have of a man's or a woman's time and knowledge for nothing? Such were not fair, not just, not possible, in fact. It is not dishonorable to take the francs or the guineas or the dollars or the mortgage, but it is useless to claim that such action is not exchange; and the instant it is exchange it is trade. No matter how much one may not wish the name, it is that just the same. There is no getting behind or around it. And the exchange as exchange is an honorable thing.

Lovers of art may work in it all their days, may dig and delve and dive, root and polish to perfection, alone and unaided for the mere satisfaction thus had. They may rest obscure and in a corner weaving, hermit-like, of their inner consciousness, unknown and unheard of, if they so desire. Or they may cast off all the traces joyfully and roam over earth's surface joyfully, admiring nature or the works of others—happy tramps. They may wrap themselves in the cloaks of cynicism and disgust, certain that they merit better than they have. They may loaf and lie about in studios and alleys contemplating contemplations, and molding into oblivion. All that and more they may do.

But the instant they enter into the arena of public activity as executants, as producers, as professors, that instant they enter into the domain of exchange, of barter, of trade with all that the word implies, and are in so far commercants, subject to the principles underlying all traffic.

◎ ▲ ◎

Trade, as first invented, was a clean, wholesome, decent, necessary thing. When kept as exchange it was no thing to be ashamed of, but something which could not be done without. It was clean, honest, and correct.

It was not till civilization, by increasing means of enjoyment, made men capable of committing crime to possess them, that trade became the disreputable, dishonest, outrageous, contemptible thing that it is to-day in so large degree.

To give so many coins for a needed meal is just and righteous. When the provider undertakes to withdraw all that he possibly dare from that meal's value in order that a balance shall lie in his hand when the client is departed the exchange becomes a robbery, the trade a thing of shame, the man a rascal.

Civilization in creating mines of treasure for the enjoyment of man without at the same time training the decent side of that man in proportion, has created a species of unconscious competition madness, and turned human beings into unconscious monsters in the battle, not for happiness, but for preponderance.

To have orchids in place of roses because they are more expensive; to have a fourth carriage when others can have three; to send to study abroad children unfitted to learn there, because it shows cost to send them abroad; to have a house white and brown instead of brown and white because it cost double; to have gorging meals of the latest and dearest, with loads of remains thrown out; to have four so-called servants for a service that one could perform; to buy idleness for sons and reprobates for daughters; to pay \$50 for \$3 worth of musical pleasure; to have rows of diamonds and ropes of pearls because a neighbor is left behind in the show—in order to have and to own, and to show, and to crow over these things, crime is inevitable, intrigue is forced, knavery, thievery, double



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dealing, stealing and lying are compulsory. "Exchange" is undreamed of, trade is a horror, traffic is the barker of all that is best in character as well as goods, and the beautiful, noble, perfect menhood, made in the image of God, have descended to become germs of a universal pestilence (in great part).

◎ ▲ ◎

No wonder the word "trade" is abhorred. No wonder men and women seek to hide the awful thing with masks and shawls and hypocrisies of all sorts. No wonder shame is felt even when loathing is impossible. No wonder people cringe and hide, stammer and crawl, when forced to link their small, sweet baggage of talent to the bloody, hated harness. No wonder honest people curse it, and cursing die.

That is not trade proper, however. That is trade gone mad through abuse. That is trade which is licensed crime. That is nineteenth century trade. That is trade led by an accursed selfishness, on the plea, damnable as it is false, of upturning the treasures of the earth. God never meant that the treasures of the earth were to be upturned by turning one's fellows down into it!

This is an abuse of trade, a brutal travesty of the original exchange. And this horrible metamorphose, with the still more horrible reputation attached to it, is the cause of the effort of artists to conceal their identity with the sacrilegious throng who (in large part) compose the trade world.

Alas and alas and alas for art and for artists, too, that it is necessary, absolutely necessary, nevertheless, that they join this chariot of progress!

It must be so. The connection is inevitable, unavoidable. Happily it is quite possible to remain human beings in the association, but the fight is dreadful, and alas! grows worse as one proceeds in the journey.

The connection is unavoidable. The very extension of art itself requires it. Its progress and development and the advancement and life of its producers and interpreters demand it. It is a necessity of its instruction, and without it can the world not taste of its delights. The sooner artists of all classes, conditions and vocations understand and accept this the better for them. It but remains to properly assimilate the idea, and to follow its practice intelligently, honestly and for the greatest good to that department of art which is their life work.

FANNIE EDGAR THOMAS.

(To be continued.)

Opera Comique, Paris.

THE Opéra Comique gave 423 performances of 23 different works and 18 one act pieces or ballets.

The figures are: "Louise," 86; "Carmen," 55; "Manon," 37; "Le Juif Polonais," 32; "Mignon," 30; "Lakmé," 26; "Hänsel et Gretel," 25; "Orphée," 23; "Cendrillon," 21; "Les Noces de Jeanette," 19; "La Vie de Bohème," 13; "L'Irato," 13; "La Basoche," 12; "La Fille du Regiment," 11; "Le Barbier de Seville," 8; "La Dame Blanche," 8; "Le Rêve," 8; "Une aventure de la Guimard," 8; "Le Cygne," 8; "Javotte," 8; "Le Follet," 8; "Iphigénie en Tauride," 7; "Le Chalet," 6; "Bastien et Bastienne," 5; "Le Caid," 5; "La Chèreuse d'Esprit," 5; "Phœbe," 5; "La Servante Maitresse," 5; "Joseph," 4; "Fra Diavolo," 3; "Les Visitandines," 3; "Les Pêcheurs de Perle," 2; "Fidelio," 2; "Les Dragons de Villers," 2; "Proserpine," 1; "Don Juan," 1; "Les Amours de Catherine," 1; "Philemon et Baucis," 1; "Le Rendezvous Bourgeois," 1; "Le Maître de Chapelle," 1; "La Marseillaise," 1.

Miss Amy Robie.

One of the several engagements Miss Amy Robie, the violinist, has filled recently was at a musical, given by Mrs. Carroll Badham, of 65 Central Park West. After her solos Miss Robie was recalled and heartily applauded.

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Correct Breathing for the Singer and Speaker.

ALL vocal effort is dependent on the necessary amount of breath required to send the tone, or utterance, to the intended receiving point. The human voice has wonderful capacity of sound, both in speaking and singing, but because of ignorance it is abused.

It is necessary to control the speaking voice in everyday conversation, if it is to be used correctly on public occasions. Like good manners, they must be a daily custom if we would make them our own. The speaking voice has great influence on the singing voice. I have known talented singers to be utterly unable to accomplish desired results, until they learned to control the speaking voice, as I have also known faults in the speaking voice overcome by the use of correct singing tones. The breath is the medium employed for sending the tone into the world. It floats, or sustains it on its mission. The entire human organism is materially affected by the manner in which the breath is taken in and expelled from the body.

This fact was given to man in the early part of our earth history. We have it handed down to us in occult science. We have proved the power to control our own nerve force, and that of our fellow beings, as well as the nerve force of animals, by setting into motion certain vibrations through certain laws of breathing.

The development of the entire body is dependent on correct breathing, for while all parts of the body are not used in the act of breathing, every part of the body is dependent on the breath for its action, and nothing can be accomplished in physical development without the correct use of lungs, diaphragm and the associated muscles of respiration.

Circulation is impeded, lungs, bronchi, throat and head are diseased through incorrect breathing, consequently correct breathing can do much toward overcoming disease.

Many who have made a study on this line have heard of the man who broke his clavicle (or collar bone, as it is commonly called) by violent "clavicular breathing"; that is, using the upper part of the chest and lungs only for inhalation. I have heard this anecdote many times in the studios of Italy, and, in fact, it has reached to all parts of the student world.

If the respiration be extended to elevation of the collar bones and shoulder blades, not only is there very little gain in lung volume, but it also causes congestion of the vessels of the neck, throat and lungs.

In reaction from this straining the muscles controlling the exit of breath do not act with regularity or steadiness, and thus we see that this fault in breathing is at the root of gasping, jerking, fatigue in inspiration, and of unevenness, trembling and undue vibration in the production and emission of all vocal tone.

The most skillful teachers in this line, in all parts of the world, as well as the most successful singers and speakers, have been demonstrating for many years the power and beauty of the voice and health of the body, by enforcing the descent of the midriff on diaphragm, circumferentially by rib expansion, and only allowing the very slightest natural degree of elevation of the collar bone.

It is therefore a subject of great regret that recently, just as the importance of these rules was becoming recognized, certain teachers have endeavored, for the sake of saying something new, to prove otherwise. Sometimes this wrong teaching is so cleverly expressed as to appear amazingly like sense to the uninitiated.

The development of chest must depend on all the associated muscles of respiration and the controlling of these muscles while exhaling. Another pernicious practice is

breathing through the mouth. This frequently leads to disease of the respiratory and vocal organs.

In singing, as in speaking, it is sometimes unavoidable, but not by any means so often as is generally supposed. It is not necessary to close the mouth in order to inhale through the nostrils; the air has simply to be drawn through them. Breathing through the mouth is an acquired habit. Close a baby's nose and it will suffocate. If one discovers they cannot breath through the nose a skillful physician should be consulted and obeyed. "Packing the lungs" during the exercise of holding the breath for chest and lung development must be done by repeated short sniffs through the nostrils (not through the mouth) and from the diaphragm; not throwing the strain on the muscles of the upper part of the chest, as is taught in "clavicular breathing."

There is danger of overdoing the lung capacity unless properly instructed in all health exercises.

There are many amusing instances in the studio of breathing and vocal exercises; for instance, of the three ways to sing the vowel e (so beautiful when correctly produced, so dreadful when wrongly given to the world). There is but one correct way, as there is but one right way for everything.

"A little knowledge is a dangerous thing."

GRACE G. GARDNER.

Eddy Organ Recitals.

CLARENCE EDDY, the distinguished concert organist, is playing with great success on his far Western tour. Space does not allow the reproduction of all his criticisms from the daily papers, but the extracts from a report in the *Morning Republican*, of Fresno, Cal., will substantiate the fact of this artist's triumphs:

The recital given last night at the First M. E. Church by Clarence Eddy, the eminent concert organist, assisted by Mrs. Don Pardee Riggs, soprano, and Murray Harris, flutist, was the grandest entertainment that Fresno's music lovers have listened to for a long time. As soon as the great musician touched the keys the audience knew that a master sat at the organ, and as number followed number, each in some way bringing out a new distinctive feature of the king of instruments, the enthusiasm of the audience rose to a high pitch and encore followed encore. Long before the appointed hour the auditorium began to fill with people, and by 8 o'clock every available seat in the house was taken. Rev. Mr. Miller, pastor of the church, stepped on the rostrum, and in a few words introduced Mr. Eddy, who began the program with the Concert Overture in C minor composed by Alfred Hollins and dedicated to the player. In this the full power of the instrument was not brought out, but the number was vigorously applauded. In "Le Cygne" ("The Swan"), Saint-Saëns, arranged by Alex. Guilman, the player showed how softly the great instrument could be played. Toward the end of the piece the music became softer and sadder, and finally died away in a whisper. There was a burst of applause at its close, and the audience would not become satisfied until the piece was repeated. The following number, the "Nuptial March," was in a joyous strain.

Hosea Sings.

At an élite affair in a private mansion in Washington avenue, Brooklyn, last week, Robert Hosea sang these songs: "One More Clasp," Lambert; "In Maytime," Speaks; "Danny Deever," Damrosch; "Young Richard," old English; "The Rosary," Nevin; "The Pretty Creature," Storal. His singing was certainly the feature of the afternoon, as is usual wherever he appears.

Other engagements are Orange, N. J., song recital, February 14; Park Presbyterian Church, Newark, soloist, February 10. He is due about this time for his Cincinnati concert.

Notice to Violinists.

Those desiring to play C. E. Pemberton's Romance for violin, op. 25, with orchestra, may secure the loan of the score from the composer, Los Angeles, Cal. The Romance, with accompaniment for piano is published by Breitkopf & Härtel, New York.

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Music in Canada.

THE Toronto Festival Chorus has received the ensuing message from Buckingham Palace: "The private secretary is commanded to convey the thanks of the King for the kind expression of loyalty and sympathy contained in the message which you have forwarded to His Majesty."

"January 26, 1901."

Referring to the artistic recital given in Berlin, Ont., by J. D. A. Tripp, the brilliant Canadian pianist, Mr. Parkhurst, the music critic, printed the following paragraph on February 9:

"J. D. A. Tripp played a recital in Berlin on Wednesday evening of last week to a large and fashionable audience, scoring, as usual, a great success. Mr. Tripp took the opportunity of introducing to a Berlin audience Miss Emma Zoellner, his talented pupil, who played a few numbers on the first part of the program, and made such a good impression that on her return to Toronto she received telegrams asking her terms for a return date."

An impressive feature at Professor Goulet's symphony orchestra concert in Montreal on February 8 was the performance of Chopin's "Funeral March," played in memory of the late Queen. Audience and orchestra stood throughout the composition.

Under the leadership of Horace Reyner, the Motet Choir, of Montreal, gave its annual concert in Windsor Hall on the evening of February 4. The soloists included Miss Jeanie Rankin, and Mrs. Jean D. Ives was the accompanist. In honor of Queen Victoria, "Blest Are the Departed" was sung.

The first of Miss Abbott's third series of recitals was held in the Montreal Art Gallery on February 6, the soloists being Hans Kronold, Miss Torrillon and Ion Jackson. This inaugural event proved to be a success, the attractively arranged program arousing appreciation and enthusiasm. Miss Abbott's next concert will take place on February 19.

Much interest is centred in Dohnányi's forthcoming Toronto appearance at Mrs. Drechsler-Adamson's concert in Massey Music Hall on February 18.

Victoria Torrillon, Mr. Kronold and Ion Jackson were the artists at the St. Paul's Club concert in Cronyn Hall, London, Ont., on February 11.

An important musical and social event is the Toronto Male Chorus Club's concert, in Massey Music Hall, on February 26.

Miss Rankin, Miss Terroux, Mr. Saucier, Mr. Labelle and Mr. De Sève have contributed valuable assistance at the Sunday concerts given in Montreal, under the direction of Mrs. Jean D. Ives, who is to be congratulated upon the popularity of these events.

F minor Prelude and Fugue, by Clarence Lucas, a Canadian composer, has been played in Vienna by Mark Hambourg, whose interpretation thereof aroused enthusiasm. "Macbeth," the overture which Theodore Thomas is introducing to Chicago, and which will be played in London during September, is written by Mr. Lucas.

To the tune of "Auld Lang Syne," Dr. Abbott's "Afro-Canadian elegy," which is known as "Neath the Crown and Maple Leaf," has been effectively sung in Toronto. The stanzas were written upon the death of Queen Victoria.

Miss Katherine Birnie, a talented local pianist, gave an artistic recital in Toronto on February 9, Mrs. Drechsler Adamson, Miss Brouse, Mrs. H. M. Blight and Paul Hahn assisting.

Mrs. Jean Harvey gave a concert in Karn Hall, Montreal, on February 12.

In Peterborough, Ont., pupils of Mr. Walden, assisted by Mr. Mulligan, Mr. Miller and Miss Clara Belleghem, gave a recital on February 4.

Prominent musicians in Guelph, Ont., have organized a Philharmonic Society.

The Montreal Star is issuing a special Queen Victoria memorial number.

Montreal's new Theatre Français will be opened on April 8.

Clara A. Korn's Compositions.

MRS. CLARA A. KORN is succeeding in having many of her compositions played and sung. Following is a list of her works, with the names of the interpreters and places of presentation:

(For orchestra.)	
Suite, Rural Snapshots.....	Kaltenborn Orchestra, New York
Caprice.....	Kaltenborn Orchestra, New York
Caprice.....	Waldorf-Astoria Hotel, New York
(For violin and piano.)	
Air de Ballet.....	Miss Ruby Gerard Braun, in New York, Newark, N. J.; Middletown Springs, Vt.; Bloomfield, East Orange, N. J.
Air de Ballet.....	Hector Robins Burroughs, Lake Hopatcong, N. J.
Air de Ballet.....	Christian Berg, Middletown, N. J.
Egyptian Dance.....	Ruby Gerard Braun, New York and Orange, N. J.
(For soprano.)	
The Miller's Daughter.....	Mme. Abbie Friedenburg, Orange, N. J.
(For piano.)	
Pastorale.....	Mrs. Stella Hadden-Alexander, Lincoln, Neb.
Pastorale.....	Miss Helen Lang, Orange, N. J.
Barcarolle.....	Mrs. A. Marie Merrick, Roseville and Orange, N. J.
Idyl.....	Miss Lucile Corbett, Pittsburg, Pa.
Impromptu.....	Miss Lucile Corbett, Pittsburg, Pa.
Polonaise.....	Miss Lucile Corbett, Pittsburg, Pa.; New York, Passaic and Jersey City, N. J.
Gavotte.....	Miss Annie McNally, Pittsburg, Pa.
Polonaise, Impromptu, Barcarolle, &c.....	Miss Anna E. Gumaer, Middletown, N. J. and Port Jervis, N. Y.

For Teachers.

THE musical apparatus necessary in teaching the Fletcher music method has been patented in the United States, Canada, England, Germany, Belgium, Italy and other foreign countries, and can only be obtained by teachers who complete the course of study under Miss Fletcher. Owing to the large demand for teachers of this system, classes for teachers are taught in New York, Boston and Chicago.

This system is not taught by mail, nor by any teacher except Miss Fletcher, the inventor of the method, as Miss Fletcher is determined to protect the method from incompetent teachers.

Sanchez Pupils Recital.

THE pupils of Carlos N. Sanchez will give a vocal recital Thursday afternoon, February 28, at the Sanchez-Doda studios, 138 Fifth avenue.

Jonas Piano Recital.

ALBERTO JONAS' piano recital at Detroit was attended by a large audience, as the following reports affirm:

That Alberto Jonas' reputation as a solo pianist places him among the most eminent artists of the country needed no further demonstration in Detroit than the witness of the fine large audience that attended his recital at the Church of Our Father last evening. The church was as crowded as it was at the last artist recital of the Tuesday Musicales series, and by practically the same people. It was a delightfully warm audience that recalled Mr. Jonas time and time again, in quite the fashion that now obtains in Detroit for really superior merit.

The program was a strong one. It opened with the Sonata, op. 57, by Beethoven, in three movements. It is an emotional, dramatic poem as Mr. Jonas plays it. He followed with a romantic, pastoral "Song Without Words," by Mendelssohn, and then gave a Barcarolle by Rubinstein, and "La Campanella," Paganini-Liszt. Then came the most remarkable of the selections of the evening, the fantastic and passionate Fantasy, op. 17, by Schumann. At the conclusion of this remarkable selection, a great bouquet of American Beauty roses was presented to him. Of his own compositions, Mr. Jonas played "Our Old Windmill," from the fantasia pieces, op. 10; Toccata Valse, and "Three Northern Dances," op. 12. The concluding numbers were "Romance," by Xavier Carlier, and the great Rhapsodie No. 6, by Liszt.—Detroit Tribune, February 1, 1901.

Even the most heralded stars in the musical world who visit Detroit are seldom greeted by a warmer, more distinguished and more discriminating audience than that which attended the recital given last evening in the Church of Our Father by Alberto Jonas. He is a thorough artist and has great warmth of temperament and a technique that seems to have no limit. Schumann's Fantasy, op. 17, demonstrated the first, and the "Campanella" of Paganini-Liszt the second. For both he was recalled several times, and for the "Campanella" the audience insisted that he break his own rule and give an encore. He played "Man Lives But Once," Strauss-Tausig.

The program was opened with the Beethoven Sonata, op. 57, which was given a superb rendering, and which found much favor with the audience. Mr. Jonas followed it with one of the "Songs Without Words," and then a Barcarolle in A minor, Rubinstein. He closed his program with an exquisite Romance, Xavier Carlier, and the Sixth Liszt Rhapsodie.

Four numbers of his own composition proved that Mr. Jonas' reputation as a composer is likely to be no less great than that as a pianist. "Our Old Windmill" was the daintiest little bit of melody one could want to hear, and the "Three Northern Dances" were altogether delightful.

Mr. Jonas' pupils presented him during the evening with an immense cluster of American Beauty roses.—Detroit Journal.

A more cordial reception than was accorded Alberto Jonas at the Church of Our Father last evening, at his recital in the series of faculty concerts of the Michigan Conservatory of Music, is not often given to any musician in Detroit. It was the ninth of the series of concerts, and was generally conceded the best that has yet been given. Jonas' program was a complicated one, well calculated to show his splendid technique, and he rendered it to the extreme satisfaction of the large audience present. Perhaps the best number was the Schumann Fantasy, op. 17, which appealed most to the educated musician, although the Paganini-Liszt "Campanella," which he played by request, met the greatest popular favor. The Fantasy is a delightful bit of musical coloring when properly rendered, and he gave it with all the passion and delightful tone shades which it demanded. The "Campanella" was splendidly given, and at its conclusion he was recalled four times. On the fourth recall he consented to give an encore, and played the Strauss-Tausig Valse, "Man Lives But Once." L. Van Beethoven's Sonata, op. 57, was next in favor. It is more difficult than the "Campanella." He also gave a bracket of four of his own compositions, at the conclusion of which he was rewarded by a generous mead of applause and a great bouquet of American Beauties. The full program included eleven selections and several encores.—Detroit Free Press.

Walker Sings Severn's Songs.

During his recent concert tour in the West, Francis Walker, the baritone, sang the charming Oriental songs by Edmund Severn, the composer and violinist, of New York. At Winnipeg, Canada, and at Fargo, N. Dak., Walker put the Severn songs upon his programs. "To Mihri" and "To Aithue," two of a group of five songs, are especially effective for low voices.

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FRANKLINSTRASSE 20, DRESDEN, JANUARY 28, 1901.

THE grand concert of the Harmonie Society on January 15 was marked by the assistance of Therese Behr, the well-known singer, and Tivadár Nachéz, the Hungarian violinist. Therese Behr, whom I mentioned in previous reports, has on other occasions appeared here to far greater advantage. She no doubt suffered from an indisposition, for she was not in the best of form. Otherwise Fräulein Behr classes among the foremost of Lieder interpreters. A local reciter, Fräulein Valérie Walden, contributed some selections in a rather amateurish fashion. Clemens Braun was an able accompanist.

Next evening the Ressource Society held its annual recital, which came off with great success, in which shared as soloists Emil Sauer and Lula Gmeiner, of Berlin. Sauer's unparalleled performance of Chopin's E minor Concerto was something I shall never forget. In his interpretations there is a steady growth as to innate feeling and poetry of conception. Lula Gmeiner likewise introduced herself favorably in Dresden with Richard Strauss' glorious music to Schiller's "Hymn." The work is full of pathos and enthusiasm, which took the audience along instantaneously. Frau Gmeiner is as well a Lieder singer of note, as was shown in songs from Grieg (admirably rendered), Brahms, Behm, Cornelius, &c. Karl Behm's ideal and congenial assistance as an accompanist is deserving of special comment.

At the Court Opera Leo Delibes' "Sylvia" achieved a warm reception the other night. Schuch's conducting, in addition to his personal magnetism and delicate beat, is wonderful. Impossible to describe are the spirit and the artistic temperament which he infused into this style of miniature music, which he brings out so charmingly. What ease, what grace and what dynamic effects displayed by the orchestra! Stage mounting, decorations, the corps de ballet—everything did full justice to the traditions of the Court Opera management. A pity the plot is so utterly insignificant. One of our critics, it is true, found it poetical, but that is because he himself is a poet, and his rich imagination did add to the story—as conceived by him—all the charm which it originally lacks. Grimaldi, in the title role, did fine work; indeed, all the assistants were in good form. D'Albert's "Abreise" preceded the representation.

Concerts were given by Flona Eibenschütz, the Hungarian pianist; by the various chamber music unions (Stavengagen was the pianist of the Lewinger Quartet Society), by Tilly Koenen, Paula Tullinger and others. Tilly Koenen made a sensational impression, due to her talent and big vocal powers. Her voice is a full, sonorous alto, of great carrying power; her interpretation of Mendelssohn's "Zarathustra's Nachtlied" was superb, grand. This Dutch singer, who is very young, will no doubt develop.

Fräulein Paula Tullinger, our former Court Theatre actress, who took up the study of singing some years ago, is highly talented, full of grace, possessing intellect, temperament and a fine musical delivery, but a very small and thin voice. She has been admirably trained by Prof. J. B. Lamperti, Jr., who thus shared in the success of the fair

singer. Princess Friedrich August attended the concert, the hall being almost sold out.

Feruccio Busoni was the soloist of the last symphony concert by the Royal Orchestra. Compared with most of the contemporary pianists, he seems artistically a giant of exquisite powers. He gave Liszt's A major Concerto, accompanied by the Court Orchestra; Brahms-Paganini variations and encores. To my great regret I could not attend. Ludwig Hess was heard in a recital of his own some days ago. He is quite a young tenor singer of noble aims and (perhaps so) of "future" significance; his program was not well contrasted, and he had only a very small audience.

Miss Susie Raphael, of London, as a reciter in the "Gesellschaft für neuere Philologie," achieved recognition from the German press for her artistic delivery of recitations from Shakespeare (Marc Antony's oration over the body of Caesar), Wordsworth, Hood, Shelley, Longfellow, Byron, Kingsley, Browning, Dickens, Rossetti, Tennyson and Kipling. Miss Raphael had been specially requested by the society to appear as a representative reciter of the English-American literature, which was a high compliment on the young lady's work.

Concertmaster Ernst Rost's soirée (Hotel Bristol) was well attended. His prominent talent as a violinist and composer will make his name wider known before long. His performances of works from Schumann, op. 105; Godard, Urbach, &c., were marked by beauty of tone and warmth of feeling. Frau Wine Hempel's delivery of an aria from Gluck and songs testified fine musical taste and good school. Herr Edm. Glomme in his recitation of Eckstein's "Tale of Luck," which carried conviction, deeply met the hearts of his hearers. Why is it that "luck must deceive us all," and why must it make us so miserable? This item, as well as Rost's "Benedictus," were those on the program that impressed me most.

The fourth Philharmonic concert had the assistance of Edward Risler, the pianist, whose reading of Beethoven's G minor Concerto and Schubert's "Wanderer" Fantaisie were unique, and the singer, Heinrich Knotte, of Munich.

Winderstein and the Leipzig Philharmonic.

THE fact that the director of the Leipzig Philharmonic Orchestra, Herr Hans Winderstein, is both a Wagner and Beethoven interpreter, the orchestral numbers of the first concert to be given by the orchestra will consist exclusively of compositions by those two masters. By doing this Winderstein will immediately challenge critical comment, while at the same time he will set himself a task which if carried through successfully will at one stroke win for him universal recognition of his ability as an orchestral leader.

This recognition has already been accorded him in Europe, by both public and press, while such men as Eduard Grieg, for instance, are exceedingly enthusiastic about him. The Norwegian composer says of Winderstein: "He is undoubtedly one of the world's greatest Wagner conductors, and as for his interpretation of my own works, he is unsurpassed."

A unique feature of the orchestra is that Herr Winderstein will bring over with him two concertmasters instead of one, each one of whom is an artist of reputation and a violin virtuoso of undoubted ability. Herr Soma Pick-Steiner has been a prominent feature of the Leipzig Philharmonic Orchestra concerts for several seasons, and he has everywhere created a most favorable impression. One of the most recent additions to Winderstein's already admirable corps of musicians is Herr Ludwig Lauboeck, who will henceforth share with Herr Pick-Steiner the responsibility of the concertmastership, both artists also appearing frequently as soloists.

Herr Winderstein has just engaged for the American tour of his orchestra Fräulein Anna Engel, who is a talented harpist.

The Clavier Piano School.

ON Thursday evening the following excellent program was presented at the Clavier Company Piano School:

Rondo Capriccioso.....	Mendelssohn
Adagio, from Sonata, op. 31, No. 2.....	Beethoven
Walzer.....	Grieg
Berceuse.....	Grieg
Tarantelle, Venice and Naples.....	Liszt
Remarks. Subject: The School of Public Performance.	
A. K. Virgil.	
Technical Illustrations.	
Rondo (Perpetuum Mobile).....	Von Weber
Romance.....	Schumann
March Wind.....	MacDowell
Kammerlied Ostrow.....	Rubinstein
Miss Bertha Hoberg.	
Valse, op. 34.....	Moszkowski
Miss Eleanor Foster.	

Miss Florence Dodd opened the program with a splendid performance of Mendelssohn's charming "Rondo Capriccioso," and was enthusiastically recalled. Miss Dodd's flawless technic and perfect repose, combined with artistic conception of her work, mark her always as the cultured artist she undoubtedly is.

Miss Willett gave a noble reading of the beautiful Adagio from the D minor Sonata. Miss Brower also was heartily applauded after the Liszt Tarantelle, of which she gave an excellent interpretation.

Mr. Virgil chose as the subject of his remarks upon this occasion one of great interest, especially to pupils of the school, namely, "The System of Public Performance." The Thursday evening recitals are to be considered by the pupils as a lesson in public playing, in order that they may acquire the repose that only comes from experience.

Mr. Jervis was very fortunate in his numbers this evening, producing a good singing tone in the Schumann "Romance," while his second number, "March Wind," by MacDowell, was very effectively given.

Miss Hoberg also read her Rubinstein number with much effect, the sympathetic and flowing style of the composition suiting her individuality well.

Miss Foster closed the program with the well-known Moszkowski Waltz in E, which the clever young pianist rendered with much brilliancy.

John Rebarer, through indisposition, was unable to take part in the program.

Hadden Alexander Students' Recital.

Those who participated in this recital, referred to in our last, were the Misses Palmer, Dubois, Guild, Bowen, Drew, Scott, Troup, Jones, McMartin, Gerry, Mrs. Barber, and Messrs. Earle, Scott and Harry Briggs. These pianists all showed much ability, the two piano pieces going well together, and the solo players doing themselves and their teacher credit.

Mrs. Hadden Alexander is very busy with her lessons this season, the general public realizing that she is that exceptional teacher, one who is also a fine pianist, so holding the light of constant example before her pupils.

Two Bachelor Pupils.

Willis E. Bacheller presented two successful pupils at the New York College of Music concert last week. One, Miss Lohl Barbe, lyric soprano, has a voice of beautiful timbre, very flexible. She sang Dell Acqua's "Chanson Villanelle."

Mrs. Hirschberg is the other pupil, the possessor of a beautiful contralto voice. It would be well for choir committees to know of this singer, as she is fully prepared for a solo position.

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BUFFALO, N. Y., February 15, 1901.

THE Buffalo Orpheus gave its second concert of the season February 4.

The choruses under Mr. Lund's direction were up to their usual high standard.

The string orchestra gave some very pleasing numbers. Two miniatures and a paraphrase upon "All Through the Night," meeting with special favor. The Harmonie Quartet, under Miss Mary Howard's direction, gave several selections. This ladies' quartet shows thorough training, and their voices blend well, but the second contralto overpowers the others. Julian Walker's fine voice and most artistic interpretations are too well known to need comment.

● ▲ ●

Hugo Becker's 'cello recital at the Twentieth Century Club, February 5, was the event of the week.

Mr. Becker was assisted by Mrs. Dorothy Harvey, mezzo soprano, and Mr. Luckstone, accompanist.

● ▲ ●

A very interesting piano lecture recital upon Russian music was given by Mrs. Evelyn Choate at Bethany Church, February 12. Reinhold Warlich, baritone, assisted.

● ▲ ●

The Canisius College Orchestra, ladies' chorus, Mr. Czerwinski, violinist, and Mr. Herrmann, pianist, gave a successful concert last Tuesday.

Last Sunday evening a most enjoyable program was given under Mr. Hartfeur's direction at the Teck Theatre.

Miss O'Conner, soprano, and Miss Halliday, 'cellist, were the soloists. Miss O'Conner has a sweet, but not powerful voice, which was used to splendid advantage in her second number, a group of songs by Cowen, Brownell and Beach. Miss Halliday has a fine technic, but lacks in breadth of tone. The Gavotte, by Popper, was taken much too rapidly to be effective.

The William Hengerer Company Aid Association will give a concert and reception this evening in German-American Hall. Lampe's Concert Band will play and the

William Hengerer Company Male Chorus will sing several selections.

The Buffalo Trio Club, composed of Jaroslaw de Zielinski, the well-known pianist; George A. Goold, violinist, and T. Amesbury Goold, 'cellist, gave the Aschenbroedel Society members a treat last Sunday evening by favoring them with several pleasing trios, and Miss Clarke gave various delightful readings.

Last evening this trio gave its second concert of the series at the Twentieth Century Club, assisted by Mrs. Harry Robinson, soprano. The program consisted of trios much too rarely heard, viz., D minor, by Mozart, and A major, by Jean Philippe Rameau. The beautiful op. 11 of Beethoven closed a very fine program. Mrs. Robinson's selections were given with taste and skill.

The notes which Mr. Zielinski always writes so interestingly added much to the attractive programs.

● ▲ ●

The third in the series of four song recitals by William J. Sheehan, the cultured basso and vocal teacher, will be given at Catholic Institute Hall, Wednesday evening, February 20. Richard Fricke, 'cellist, and Mrs. Nellie M. Gould, accompanist, will assist in the following program:

Songs—
Golden Rolls Beneath Me.....Rubinstein
The Sea.....MacDowell
Embers (cello obligato).....Shelley
'Cello, Air d'Eglise de Stradella.....Lefebvre-Wely
Songs—
Frühlingsnacht.....Schumann
Loreley.....Schumann
Sailors' Song.....Voas Olsen
'Cello, Souvenir de Grado.....Papini
Aria, Honor and Arms (Samson).....Händel
Songs—
God Is My Shepherd.....Dvorák
By Babylon's Wave.....Dvorák
'Cello, Nina.....Pergolesi
Songs—
Death and the Maiden.....Schubert
Ständchen.....Schubert
Erlkönig.....Schubert

The fourth recital will take place on Wednesday, March 20, at which Joseph Ball, violinist, will assist.

N. G.

A creditable recital was given by the pupils of Miss Lettie E. Schaeffer, at her studio in Dayton, Ohio, on Friday, February 8.

Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER,
38 The Buckingham,
February 14, 1901.

THE St. Paul Choral Club, 150 strong, under the able direction of George Normington, gave the first concert of its series Tuesday evening, February 12, at the People's Church, to the largest audience of the season. The choral has had in preparation the oratorio "Elijah," and Tuesday night's work, under Mr. Normington, demonstrated to St. Paul music lovers that there dwells in their midst a leader, and material for an able and artistic production of the great masterpieces.

The four soloists were Mrs. Jessica De Wolf, Mrs. Jane Huntington Yale, Gwilym Miles, Edward Taylor. Mr. Miles was a stranger to St. Paul audiences, but after his first solo scored a triumph. He possesses a voice of dramatic power, and his reading of the work throughout was artistic and appreciated.

Mrs. De Wolf, well known to St. Paul audiences, was at her best, and sang the magnificent aria "Hear Ye, O Israel," with a musical understanding that places her at once on the list of oratorio singers of the day. Her work in the duet with Mr. Miles was impressive, and gained an ovation for the singer.

Mrs. Yale, of St. Paul, who essayed the contralto role, was greeted with a round of applause after her solo, "O Rest in the Lord." Mrs. Yale sustained her parts throughout the evening in an artistic manner, and her rich, resonant voice rang out brilliantly in both the solo and concerted numbers.

Edward Taylor, the tenor, sang his solos with much taste, and, while not vocally equal to the part, sustained his role creditably.

The work of the Choral itself stood out prominently and too much praise cannot be given to its leader and conductor, George Normington, who has brought the chorus to such a high plane of musical interpretation. The voices were well balanced and the choruses sung with inspiration.

The trio and double quartet, members of the Choral, did splendid work. A stringed choir and George Fairclough at the organ comprised the accompaniment.

● ▲ ●

The Northwestern Conservatory of Music, Minneapolis, gave its second quarterly recital Thursday evening, February 7, at St. Mark's Church, at which was presented an interesting program by pupils in voice, piano and violin from the classes of Miss Burtis Mrs. Porteus, Mrs. Durkee, Miss Sans Souci, Ober Hoffer, Mr. Christiansen and Mr. Marshall.

● ▲ ●

The Spiering Quartet gave a concert under the auspices of the Y. M. C. A., at the People's Church, on February 5.

● ▲ ●

Mr. and Mrs. Bicknell Young gave a song recital in Minneapolis on February 7, and were guests at a luncheon given in their honor at the Professional League rooms in St. Paul.

● ▲ ●

Ossip Gabrilowitsch plays two recitals in the Twin Cities this week, appearing in Minneapolis on February 13 and at the Central Presbyterian Church, St. Paul, on February 15.

GERTRUDE SANS SOUCI.

At her Seventh avenue studio Miss Stella Tasselle Niles, vocalist, recently gave an artistic musicale, the Misses Watson, Couch, Allison, Moes and Ellsler assisting.

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Mr. Wolfsohn Writes a Letter.

NEW YORK, February 14, 1901.

Editors The Musical Courier:

IN your article in yesterday's issue you were kind enough to mention me in connection with certain managerial methods, &c. However, you were not quite correct; possibly misinformed.

Your allusions: "Mr. Wolfsohn developed a large business with the smaller artists," and "Mr. Wolfsohn seems to have the advantage with 'small artists,'" &c., I think are quite mal apropos. Now, I do not know what you mean by "small artists"—small in stature, small in means or small in their earnings. Most likely you call Joseffy, Rosenthal, De Pachmann, Ondricek, César Thomson "small artists" because they happen not to have the physical height of some "taller artists."

During my career I have had the good fortune of managing such artists as Wilhelmj, Joseffy, Rosenthal, Bloomfield-Zeissler, Aus der Ohe, Lilli Lehmann concert tour with Franz Rummel, Materna, Reichmann, Campanari, the Henschels, Brema, Blauvelt, Frangcon-Davies, Marteau, Minnie Hauk, Siloti, Kreisler, Hugo Becker, Dohnányi, Clara Butt, Maud Powell, Marchesi and a host of others, and I assure you I fared exceedingly well, although you might consider them "small artists"; yet strange to say by his musical public at large, as well as the entire press throughout the country, the above named persons were considered very "great" artists. I assure you that, as far as I am concerned, I am well contented to continue to manage such "small artists" in the future, which management up to date has turned out to the satisfaction of all concerned.

The organization of my bureau has worked wonderfully well for first-class, meritorious artists, and these latter will always be successful. If any new organization is needed it is for the unsuccessful mediocre crowd of "soi-disant" artists, and all the organizations in the world, whether on a basis of a lyceum or a dramatic bureau, will not be able to make a success of the latter class, nor will the expenditure of millions of dollars change the case. Mediocrity must fall—excellence must succeed. I assure you that the artists under my management are perfectly satisfied with the "present chaotic condition of the concert field," and each and every one will corroborate this statement. Yours very truly,

HENRY WOLFSON.

Sir Francis Cook.

SIR FRANCIS COOK, who died at his home in London last week, made a contribution at the time he was knighted by Queen Victoria of \$200,000 (£40,000) to found a home for music students. Sir Francis was born January 23, 1817. He was a man of marked benevolence. His second wife, by whom he is survived, was Tennie C. Clafin, famous as the sister of Victoria Woodhull, later Mrs. John Biddulph Martin. Sir Francis leaves two adult children, a son and a daughter, both by his first wife.

Music at the Woman's Press Club.

With her admirable voice and musicianly interpretations Miss Minnie Tracey pleased a large and cultured audience at the Hotel Manhattan on the evening of February 13, the occasion being the New York Woman's Press Club's "Valentine Reception." Miss Tracey's numbers included Aria, "Herodiade," Massenet; "Marguerite," Banck; "Violets," Wright, and Giordano's "Andrea Chenier." Miss Feilding Roselle sang a Saint-Saëns aria artistically, and both ladies received beautiful floral tributes.

Mme. Evans von Klenner introduced the performers, arranged all the musical features and designed the program, which was graced on the cover by a golden cupid, while within was a valentine poem by Genie H. Rosenfeld.

The Musical Art Society, of Louisville, Ky., gave a successful concert on February 5.

The Apollo Club of Louisville, Ky., will take part in a festival to be given in that city in May.

On April 11, in the Waldorf-Astoria, the Apollo Club of New York will hold its last concert of the season.

Mme. Helene Maigille and Miss Olive Celeste Moore sang at the last meeting of the Brooklyn Woman's Club.

The Malden (Mass.) Oratorio Society will present Gounod's "Redemption" during the first week in April.

The Tuesday Musical Club, of Orange, N. J., held its monthly recital on February 12. On March 12 the next meeting will take place.

Selections from Gluck's "Orpheus" constituted a portion of the program at the Providence (R. I.) Arion Club's concert on February 8.

Detroit has a new male chorus called the Orpheus Club, and composed of sixteen voices, under the direction of Samuel Richards Gaines.

Among artists engaged this season to appear with the Houston (Tex.) Quartet Club was Leonora Jackson, whose playing aroused enthusiasm at the organization's event early in February.

Miss Emma L. Leinbach, soprano, and Miss May Oates, contralto, were soloists on February 9 at a concert given by the Charlotte (N. C.) St. Cecilia Society, of which Mrs. Armistead Burvell is president.

Miss S. P. Very, an accomplished young New York musician, will deliver a course of lectures before the Bridgeport, Conn., Eight Hand Piano Club, the first event in the series taking place on February 28.

Promoters of the National Federation of Musical Clubs are actively engaged in preparing an interesting program for the general meeting to be held in Cleveland, Ohio, during the latter part of April and the first of May.

The Singers' Club, of Cleveland, Ohio, under the direction of Mr. Clemens, is enjoying a prosperous season, many fine voices having recently been added to this well-known male chorus. At the concert given on February 14 William H. Rieger was the soloist.

On February 9 the St. Cecilia Club, of Gainesville, Tex., met at the home of Mrs. E. B. Blanton. A creditable program was presented by Mrs. Nannie G. Davis, Mrs. H. R. Eldridge, Mrs. W. S. Splawn, Mrs. N. C. Snider, Mrs. E. B. Blanton, Miss Mary Waldine Russell, Miss Grace Powers and Miss Carrie Edith McClure.

The Musical Union, of Des Moines, Ia., has elected new officers, including: President, Fred L. Shelters; vice-president, Perry Johnson; secretary and treasurer, George E. Hise. "The union is in a flourishing condition," writes a Des Moines critic. "Its membership is composed of people who look upon music as an art; who believe in studying and in constantly endeavoring to raise the standard of the musical profession, and to follow none but the highest ideals. In the 'union' idea they find not only

strength, but a cultivation of the bonds of fellowship and the social and financial advantages which in this day and generation have come to be regarded as the natural fruitage of legitimate organization."

Under the direction of Mme. Evans Von Klenner an interesting musical program was given at a meeting of the Actors' Church Alliance, held in St. Timothy's Church, New York, on the afternoon of February 12. The performers included Miss Cecilia Bradford, a talented violinist, whose solo was enthusiastically encored; Mrs. G. F. England, soprano, and Francis Walker, who was accompanied by Laura Sedgwick Collins.

Rubinstein Club Concert.

UNDER the direction of William R. Chapman, the Rubinstein Club of New York gave a successful concert in the Waldorf-Astoria on the evening of February 14.

This chorus of ladies' voices sang very effectively, the quality of tone being particularly praiseworthy. The program consisted of Wagner's "Spinning Chorus," in which Miss Jeanne Neville took the incidental solo, "Birds in the Night," Arthur Sullivan; "The Rose of Avon Town," Mrs. Beach, in which the soprano solo was sung by Miss Zetti Kennedy, a promising soprano; "Blow, Soft Winds," Charles Vincent; Otto Floersheim's beautiful "Nocturne," which proved to be a notable feature; J. K. Paine's arrangement of "Home, Sweet Home," and, finally, "Expectation," by Hoffmann.

Heathe Gregory, the popular young baritone, sang "Le Cor," Flégier; "Myself When Young," Liza Lehmann, and a number of encores, which were heartily demanded. Mr. Gregory's resonant voice and pleasing personality made a most favorable impression. Miss Olive Celeste Moore, contralto, a gifted young pupil of Madame Maigille, was likewise well received.

IN THE MUSICAL COURIER'S issue of December 26, 1900, the Rubinstein Club's list of active members may be found. Besides Mr. Chapman, conductor, and Mrs. Chapman, whose efficient work as secretary is greatly appreciated, the officers include Frederick W. Devoe, president, and Mrs. Arthur M. Dodge, vice-president. The board of patrons is as follows: Mrs. A. M. Dodge, Mrs. C. M. Raymond, Mrs. Robert Hoe, Jr., Mrs. John S. Kennedy, Mrs. Chas. H. Ditson, Mrs. H. F. Dimock, Mrs. Charles Fitch Swan, Mrs. Hugh J. Chisholm, Mrs. S. Carman Harriot, Mrs. Herman Oelrichs, Mrs. Joseph F. Knapp, Mrs. H. V. Meeks, Mrs. Elliott F. Shepard, Mrs. John D. Slayback, D. Willis James, F. W. Devoe, J. Seaver Page, William H. Porter, Geo. A. Meyer and I. M. Freese.

The club's next and last concert of the season will take place on April 25.

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IT is said that a new industry is that of lullaby singers. Young women who are studying vocal music often turn their growing talent to small account at least by going to nurseries two or three times a week to sing to the children at bedtime hour soft, crooning lullabies.

We wonder what the children think!

IN describing Sir Arthur Sullivan's rapid methods of work, George Grossmith says: "He told me himself at one of the final dress rehearsals of 'Tolanthe' that he had yet to do the overture to the opera—which anyone can still see is an elaborate and masterly composition. He sat up till about 5 o'clock in the morning, never leaving his desk, and writing with an assiduity which it is almost impossible to realize."

THE Brooklyn pastor who excused the character of the songs sung at a concert in his church, and declared he "just laughed heartily," needs the prayers of his people. There is a place for all things, but a church or even the lecture room of a church is not the place for banjo picking and coarse rag-time songs. The church referred to is the James Methodist Episcopal Church, corner of Reid avenue and Monroe street. All honor to the member of the church who denounced the concert as indecent. The University Glee Club, of Manhattan, might also be engaged in better business than in these annual exhibitions of horse play and vulgar jingles.

THE male soprano is not yet extinct, according to an English contemporary.

Thomas H. Coy, it writes, is quite a normal, every-day-looking young man, just over twenty-five years of age, of whom Leamington is very proud, for he possesses that very rare qualification in a man—a pure soprano voice. When the usual period came for the voice to change, it was thought that the choir of St. Paul's Church, Leamington, would lose one of its best choristers. But the years rolled by, and no change took place, his voice never showing the least sign of breaking, and to-day Mr. Coy stands practically unrivaled in the musical world as a male soprano, for he must not be confounded with the many "falsetto altos" that abound.

Nearly three octaves are compassed with the greatest ease by the young Leamingtonian, and there is not the least suggestion of "throatiness."

Here is a chance for Mr. Grau. A male soprano would whip up a dull operatic season into a veritable fever of enthusiasm. And then only think of the chance for our artistic throat doctors!

A VERDI anecdote from the London Daily Mail:

Verdi smiled, said he did not know that the story had taken such complete form, that it had gained considerably in the course of forty years, but that it had really some basis of truth.

He now showed that he had no morbid horror of discussing his own works, for he asked me himself whether I had heard "Otello" since its revival at Milan, what I thought of the new tenor, and how the new prima donna had sung the "Ave Maria."

I replied that the only perfect artist in the cast was Maurel, that the new prima donna was not interesting, failed to do justice to the beautiful prayer, and that the new tenor had sung with a cold.

"Unhappy man!" exclaimed Verdi. "He might have lost his voice forever."

"Probably," I suggested, "he wished to justify the words of Maurel on the subject of tenors: 'When God has created a perfect idiot He says to him, 'You shall be a tenor.''"

"Yes, that is so like Maurel. Clever, charming man, admirable artist. But he cannot endure tenors, and it enrages him to hear what salaries they receive. The tenor voice is not more beautiful than the baritone voice, but it is rarer."

AT the opera last week there were no novelties sung. "Les Huguenots" was given Wednesday, with Breval, Saleza, Plançon, Edouard de Reszké, Homer and others. It was hardly an inspiring performance. "L'Africaine" was to have been sung for the first time this season Friday, but Jean de Reszké and Breval were both indisposed. M. de Reszké sang Tristan Monday night of last week with Nordica's Isolde. The great tenor seemed a trifle under the weather, and a slight cold contracted early in the week forced him to disappoint his audience. "Lohengrin" was announced, but at the eleventh hour "Mefistofele" was substituted. "Faust" at the matinee and "Die Walküre" Saturday night completed a rather dull week.

THE funeral of the late Ben Woolf, of Boston Herald, of which he was the music critic, took place too late in the evening to permit more than one music critic—Mr. Louis Elson—to attend it. Of course the managers of the Boston institutions, so long upheld by Mr. Woolf and with which he was so intimately associated, had no time whatever to honor his remains with the last courtesy. A man is soon forgotten when he loses his powers—to remember.

HARDLY had Mr. Ben Woolf been dead when applicants began to pour in at the Boston Herald for the succession. Up to Saturday evening last thirty gentlemen and ladies of Boston had placed their claims before the managing editor of the Herald, who during the week had already made tests, assigning Mr. Phillip Woolf, the brother of the deceased, to one concert; Mr. Richard Heard to two following and Mr. Howard Ticknor to last Saturday's Symphony concert. Neither Mr. Elson, nor Mr. Apthorp nor Mr. Hale figure among the applicants.

It is understood that the Boston Herald is to inaugurate a new system with this opportunity by establishing a "trial" plan, giving to each worthy applicant a "trial" of one or two events, just like the Church Music Committees try singers, and finally, after having had the use of music critics for a year or so without expense, select the favorite and acquaint him with the fact that as there were so many applicants, some of whom would be glad to do the work in return for the tickets, the salary would have to be made twenty dollars a week during the season only, instead of forty by the year.

Mr. Kneisel should by all means be consulted on this question, for otherwise a critic might get on one of the Boston papers who is not a personal friend of his, and that might endanger the prospective chance of conductorship of the Boston Symphony Orchestra.

VERDI'S DEATH CERTIFICATE.

THE official entry of Giuseppe Verdi's death in the Milan register is as follows:

Series B. Number 147. Giuseppe Verdi.

In the year 1901, on January 27, at 20 minutes after 10 in the forenoon, appeared in the town hall before me, Commandatore Giuseppe Mussi, mayor and registration officer of the commune of Milan, the lawyer Umberto Campanari and the architect Lucio Beltrami, who declared that to-day at 50 minutes past 2 o'clock in the morning in the house Number 29 of the Via Manzoni died Giuseppe Verdi, 87 years old, maestro of music, dwelling in Sant' Agata (Busseto), born in Roncole (Busseto), son of the deceased merchant Carlo Verdi. The deceased was a widower, of Margherita Barrezzi by a first marriage and of Giuseppina Srepponi by a second marriage.

At this act there were present as witnesses Francesco Mira and Modesto Picozzi, both dwelling in this commune. This act has been read to all present, who have signed with me. [The signatures follow.]

The lawyer Umberto Campanari mentioned above is a brother of Giuseppe Campanari, the baritone,

and of Leandro Campanari, the leader of the Milan Symphony Orchestra. Umberto Campanari is the attorney of the Ricordi firm.

THE STANDING OF THE MUSICIAN.

A SOCIAL function of importance took place one evening last week in this city, a wealthy citizen giving a reception to the Governor of the State and inviting many prominent citizens to his house to enjoy, as guests, the distinction of association under such favorable auspices. In the reports of the daily papers we find that after the dinner the guests "were entertained by professional people," or, as another paper says, "professional musicians added to the entertainment."

The point to be made here is the fact that musicians ranking high in the fraternity, musicians well known as artists of professional prestige, sang and played that night in the home of the millionaire, and it is also thoroughly sure that all these musicians viewed with undisguised contempt the limited knowledge of music on part of the guests, while the latter looked upon the musicians as hired entertainers, just as they would view banjo players, high kickers, acrobats or vaudeville performers, although these also have a kindred pride of their professional work, and for good reasons.

It would not be going far out of the way to assert that of the forty-five governors of the States of the Union there is not one who knows who Beethoven was, and we must not forget that Beethoven ranks with Homer, Dante, Shakespeare, Goethe and Michael Angelo. Few of our governors have ever read "Faust"; few know the intrinsic philosophical value of the "Hamlet" study. Very few have any conception of the Divine Comedy, and most of them know what Angelo's Moses is or where he is. Men who are engaged in politics have few opportunities of studying art, and if they did so they could hardly rise to the eminence of governors.

Our own Governor is no doubt a cultured gentleman, but he was for years chairman of the Republican State Committee, and the importance of that function was too severe to admit of aesthetics, even if such a desire existed on his part. We are quite safe in claiming that our Governor Odell is as ignorant of the intentions or purposes of a musical composition as the other forty-four governors are, and that Schubert, Schumann, Palestrina and Bach are dense and obscure figments of poetic imagery to him, and that classical music bores him.

And yet these important factors in the American civic life, these forty-five governors represent a high level of our citizenship and they never give, even to the most cultured musicians, a higher rank than is given to the average public entertainers. We may even go so far as to assert that there is no avenue of social distinction open to the musician no matter if he or she is a composer, a pianist or a vocalist because the trend of our national and social life still continues to place musicians in one category be they street piano players, banjo players, opera singers or piano pounders. The American world does not differentiate in these insignificant details, even if a certain stratum of New York society distinguishes a few of the opera artists above the street pianists.

All this is due to the musician himself, because he (or she) does not assert himself. Our musical people are flattered to rank as entertainers instead of demanding equality of treatment, which is the least they can demand in view of their rare accomplishments. The very moment a man or woman feels the consciousness of appreciating a song or a symphony of Beethoven or of Schubert, that moment that man or woman is a bigger thing than the Governor of New York State if the latter does not know who Beethoven was, hence the millionaire should be distinguished who can get an opportunity to place such a musician at his table next to the Governor. If the musician would simply demand recognition he

would secure it, and he will never get it until he feels that a knowledge of Beethoven or Bach or Mozart is a superior knowledge to that of the man who knows the ward politics of this town. If the musician would assert himself he would be invited as the guest of honor and the others would be asked to attend to see him or hear him. But our musical people are not acquainted with the mode of life that compels recognition and that insists upon equality; they are strugglers; they are sycophants; they are in the habit of entreating and not in the habit of commanding. Wagner and Liszt and even Brahms changed the complexion of social treatment accorded to musicians in Europe, but here the musician is still the social sycophant. This is due to the absurd situation created by the influx of the foreign opera singer. He and she get all there is of distinction and there is nothing left for the American musician. Probably the latter wants it so; if he did not want it so it would be different.

HECTOR BERLIOZ EXHIBITION.

THIRTY-two years ago there died of a broken heart because his native country did not recognize his merits, a man whom, as an artist, all admire and honor to-day, whose works are not only living to-day, but who as the reformer and founder of the modern orchestra would have no ground of complaint, were he alive to-day, of lack of appreciation. To-day the name of Hector Berlioz appears on all programs; in France the concert enterprises do their best business when that name appears; new critical editions of his works—the dream of his life—are prepared; but even in Germany his operas are given, and German museums collect and exhibit the reliquiae of the great tone master. The old imperial city, Frankfort-on-the-Main, now exhibits a treasure of interesting objects, referring to him, in the Musical Historical Museum of Nikolaus Manskopf. The opening of the exhibition took place January 11 before an invited public, among whom Felix Weingartner was conspicuous. After an address, congratulating Herr Manskopf, and a reply from that gentleman, the exhibition was declared open. Of the 164 numbers in the catalogue many are of the highest interest. There are no less than twelve portraits of Miss Smithson, the English woman whose Ophelia charmed all Paris, and whose influence on the fiery soul of Berlioz produced the "Symphonie Fantastique." Of this piece Weingartner remarks that the melody, recurring as an idée fixe in each movement, comes from an earlier period, and has been found by him in an earlier manuscript, and hence he denies the influence of Henrietta Smithson on the composition.

There are also in the collection numerous portraits of the composer, his friends and patrons. Very amusing are the caricatures of Berlioz, more numerous even than those of Liszt, Paganini or Wagner. The perfectly new and then unheard of style of instrumentation is caricatured by an orchestra representing the mouths of cannons and brass instruments of gigantic dimensions have to utter a very weighty word. The name of his opera, "Benvenuto Cellini"—soon to be produced at Frankfort—is transmogrified into Malvenuto, and the similarity of his fate to that of "Tannhäuser," which made a fiasco at the same time, is indicated by a humorous sketch of "Tannhäuser asking to see his little brother," while another says, "A la fin une grande statue sera coulée—l'auteur aussi."

The number of play bills, texts, scores and letters is very large. Among one of them is a paragraph of the year 1829, which brought to Germany the first information of a "certain Hector Berlioz." The writer speaks of the unbridled fancy of the composer. His bizarre and extravagant work ends with the words, "Pity he had no education; if he had, he might, perhaps, have been a Beethoven."

Weingartner wrote in Manskopf's album, "It is a solemn yet consoling thought to note what great

men have left to us on the path of their daily life."

If we look at the collection categorically we must commence with the portraits of Pleyel, whose works, in the days of Haydn, were the most salable goods in the musical market. Pleyel was a smart man of business and in 1819 he declined in the most polite and most gracious manner a potpourri, which under the stress of necessity poor Berlioz had concocted. Pleyel believed in what in those days they called le bon gout. So did the almighty Lesueur, and he, too, was then utterly unable to appreciate the talent of the artist of whom in later times he boasted of being the teacher. But let it be said of Lesueur, the Maître de Capelle at Notre Dame, that he was the forerunner of program music, that he declared that in the proper discharge of his functions he must have a good orchestra, and that he had the then unheard of daring to write for a Mass a grand instrumental overture. This provoked controversy of a violent character. Let it also be said for Lesueur that he, as his teacher, was the champion of his pupil, who full of youth and temperament, had had such a hard struggle.

It was not till after he gained the Prix de Rome (after the Vehmgericht and the Symphonie Fantastique had been written) that his career began.

To return to what was said a few lines back, it was in the *Allgemeinen Musikalischen Zeitung*, December 30, 1829, that it was reported a concert had been given by a "certain M. Berlioz" on November 3, in which, again to repeat, the reviewers said, the work "surpassed anything hitherto heard of what was crazy, bizarre and extravagant. All rules are trodden under foot, only the unbridled fancy of the composer dominates everything. Yet we cannot deny him an innate genius for music." Then comes the passage about the "future Beethoven."

This was in 1829, yet Habeneck, the first grand champion of Beethoven in France, produced in 1830 the "Symphonie Fantastique." The performance made Liszt acquainted with Berlioz, and he expressed his unstinted admiration. Mendelssohn, in Rome; Paganini, in Paris, Hiller and others, looked with attention on this artist who had thrown down the apple of discord in the trades union of his contemporary composers and their submissive public; for the first time in the history of music had a musician declared war, a war to represent the soul, the heart, the emotions, freely, unconstrainedly and musically.

When we come to Berlioz's reception in Germany we find a lot of playbills, sketches of programs in Berlioz's handwriting, letters and portraits, which are interesting information of an interesting musical period. In 1843 his music had been heard in Berlin, Dresden, Leipzig and Darmstadt; in 1842, Lindpaintner, at Stuttgart, and Lachner, at Mannheim, brought some of his works forward. The "King Lear" overture and fragments from "Romeo" and "Harold" were given at Darmstadt, while Berlioz was delighted to find at Stuttgart such a good orchestra, with his favorite instrument, the harp. A program in his writing, November 10, 1846, leads up to the documents of his Vienna visit, in which he had the support of the violinist, Ernst, Molique, Dreyschock, and, above all, of Liszt. The historian, Ambros, who, like Hanslick, admired him, procured for him an invitation to Prague. Wider fields opened before the French composer. Dresden, in 1854, gave four great performances, and there he made the acquaintance of Hans von Bülow, an enthusiastic admirer of his and of Schumann, who devoted to him a brilliant essay in the *Neue Zeitschrift für Musik*. In 1863, "Beatrice and Benedict" was produced at Baden Baden, and in the following year at Weimar. The first German performance of the "Requiem" was in Halle in 1874.

There are in the exposition many other most interesting objects and the whole collection is one for which not only musicians but all lovers of music must be grateful.

OPERA IN PARIS IN 1900.

THE performances at the Grand Opéra last year reached the figures of 228. There were as follows:

	Number of Performances.	Receipts in Francs.
Faust (Gounod).....	40	18,229
Romeo et Juliette (Gounod).....	19	17,862
Salammbo (Reyer).....	12	19,109
Sigurd (Reyer).....	2	12,839
Samson et Dalila (Saint-Saëns).....	19	19,259
Le Cid (Massenet).....	16	19,324
La Prise de Troie (Berlioz).....	7	12,113
Joseph (Mehul).....	5	13,576
Hellé (Duvernoy).....	2	19,820
Hamlet (A. Thomas).....	4	19,009
Lancelot du Lac (Joncières).....	6	11,779
Patrie (Paladilhe).....	11	16,672
Lohengrin (Wagner).....	6	14,403
Les Maîtres Chanteurs (Wagner).....	7	16,530
Tannhäuser (Wagner).....	12	19,036
La Valkyrie (Wagner).....	15	19,176
Aida (Verdi).....	3	12,864
Rigoletto (Verdi).....	3	19,804
Guillaume Tell (Rossini).....	9	15,264
Les Huguenots (Meyerbeer).....	20	18,883
Le Prophète (Meyerbeer).....	10	17,393

The total receipts at the doors were 4,009,626 francs, and thus with the subvention of 800,000 per annum receipts at bals masques, &c., the total amount taken in was over 5,000,000 francs.

Of these performances Gounod had fifty-nine representations with two works; Wagner, forty representations with four works; Meyerbeer, thirty representations with two works; Saint-Saëns, nineteen representations with one work.

DOWN WITH THE DEADHEADS!

THE determined effort on the part of Manager Henry Wolfsohn to break up the clique of deadheads at local concerts is beginning to bear fruit. Mme. Fannie Bloomfield Zeisler positively refused to issue any complimentary seats at her recital last Thursday afternoon in Mendelssohn Hall. In this sensible act she was abetted by her manager, who was able to accomplish good results at the Hugo Becker recital earlier in the week.

On both occasions Mendelssohn Hall presented an unfamiliar appearance. Not only was it well filled, but it was filled by music lovers who, for the dignity of the art and artist, paid their way. The box office was busy handling real money, and there were glum faces worn by members of the old guard of deadheads. If the laborer is worthy of his hire, then the singer or player who plays before an audience of deadheads is simply demoralizing his or her profession. This nuisance must be stamped out. It menaces the interests of the entire musical community. Besides deadheads are always marplots. They, being guests on sufferance—unbidden guests though none the less unwelcome—are usually the most caustic critics of the entertainment. Better rows of empty seats than the pernicious custom of "dressing the house." And it is a custom that deceives no one.

THE NATIONAL THEATRE PROJECT.

To the Editor of the Sun:

SIR—During the lifetime of my father, the late Senator from Indiana, it fell to me to cause to be introduced in Congress the first bill ever brought before that body for the recognition of a national theatre interest. Much discussion has followed. We have combined in New York upon the idea of an endowed playhouse in this city.

I am prompted to write you concerning a reported interview published this morning as coming from Mr. Mansfield, in which Mr. Mansfield with a tone of some intolerance concerning the "fads" of the day sounds the keynote as to Mr. Carnegie in the matter of the advised application of some portion of the \$1,500,000 which Mr. Carnegie proposes to distribute annually to the purposes of an endowed theatre. Might I approve of so worthy an idea, while doubting something the possibility of realizing the hope of immediate success of that kind? Knowing the distrust that lurks in this field of action, particularly so far as affects the confidence in the ultimate

outcome of theatrical nationality—a national theatre—I do want to urge all that is good, from whatever source, and do not apologize for writing you.

JAMES PAXTON VOORHERS.

This proposition is akin to the bill to be introduced in Congress by Congressman Kahn, of San Francisco, for the purpose of securing Government support for a National Conservatory of Music. With a billion dollar Congress appropriating money at such a rate that even the administration Senators are beginning to call a halt, there is no prospect for extra-constitutional appropriations.

Before anything of this kind can be done, the people must first agree to establish a Department of Fine Arts and Culture, and it is doubtful if our country Congressmen could ever be induced to consider this at the loss of river and harbor advantages. We are not yet prepared for such luxuries; if we were we would have them.

THE SONATA REMODELED.

JOSEPH BENNETT, the English music critic, complains that the public has tired of the full-fledged sonata, and shows a grievous predilection for musical snippets. It is a tendency that we have commented upon before. It goes with the general dislike to continued thinking in any of our modern art forms. The opera is killing the symphony, the operetta the opera; and only a few days ago Mr. Finck commented upon the decay of operetta here and abroad. Another authority on the subject, Reginald De Koven, recently remarked to a representative of THE MUSICAL COURIER that the public now cares more for a dance than for the most elaborately built finales in comic opera.

On the other hand Herbert W. Ivey, an English musician, believes that there is a marked movement among serious musicians in favor of continuity in music. The modern composer no longer writes variations, but symphonic variations. The old time march with its double-bar sections has been supplanted by the symphonic march. In a word we get a piece of music that proceeds without breaks from start to finish. This is certainly true of the modern music drama, which is more of a piece than the old-fashioned opera. The symphony and sonata have not escaped this modernizing. Movements now run on without halt and the repetition or suggestion or development is effected in a later movement of matter which has already been heard in an earlier one. This is rather a feeble device, especially if overdone. It does not give, strictly speaking, as much unity of effect as the older form. A form more elastic in scope, and yet continuous in thematic development may be compassed, so Mr. Ivey believes, by spreading the sonata form over all the movements instead of confining it to the first, as is the customary practice.

This is the scheme in detail. The first movement when the end of the working out is reached should drift smoothly into the second movement, the second into the third. When the composer arrives at his last movement he can either first announce fresh thematic material as is the custom, and then proceed to the recapitulation or he can construct his last movement entirely from what has been heard before by means of an extensive recapitulation and further development of the principal subjects heard in the preceding movements. If this be done skillfully the last movement will bear some resemblance in form and structure to Wagner's "Trauermarsch," which is a procession and a concentration of the themes used in the building up of Siegfried's character. The last movement of the remodeled symphony should be such a concentration of themes employed throughout the work. This will give to the last movement a characteristic climax. And we cannot deny the statement of the inventor of this ingenious plan that the last movements of most symphonies are anti-climaxes. Tchaikovsky attempted to solve the problem in his "Manfred" symphony by writing a last movement organically allied to the

previous movements, yet an independent unit. The same may be said of the last movement to his sixth symphony.

Mr. Ivey is convinced that if his idea is pursued, each movement will form an integral part of the symphony proper. At present the first movement is the symphony, and the succeeding movements, in theory, are mere makeweights. This hardly holds good in the case of the Beethoven or Brahms symphonies, the last movements of which—except where the passacaglia or variations are used—are in the "genial" rondo form, and of quite as much import as the opening movements. This question of form is a curious, as well as a momentous one. One generation plots out a form with religious elaboration and the succeeding generation calmly discards it in favor of one more simple, and often more frivolous. It is what great composers say that proves their salvation. Beethoven and Wagner will live despite the form in which they worked.

Too Many Musicians Here.

The Musical Mutual Protective Union Raises Its Initiation Fee to \$100.

The Musical Mutual Protective Union, because of the competition of musicians who come from all parts of the country to New York, has decided to raise its initiation fee from \$20 to \$100, to take effect at once. There was bitter opposition to the increase from a large number of old members, some of whom said that it would have a bad effect on the union. The union has now 3,200 members.

IF certain old regulations in the Musical Union could be abrogated, its future could rapidly brighten, and its usefulness advance. Advancing the initiation fee may not be a bad move, but if it is intended to prevent young aspirants from fulfilling their professional destiny the increase will not be of benefit to the Union. The price should be advanced, but not for the purpose of stifling the ambition of young aspirants, who desire to join the Union. The Musical Union has been of great good to many musicians, and it can extend its usefulness, but it cannot successfully oppose natural development. Young and outside musicians will grow or come to New York, and the Union must admit them if they are worthy, and it should charge a much larger figure for initiation than it has charged in the past, but if it prevents aspiring musicians from entering, they, as a matter of self-preservation, must organize another musical union. The Union knows that, and will therefore act justly to all.

AT the last Boston Symphony Concert Mr. Loeffler's fantastic "Death of Tintagiles" was played; we do not mean to say that Tint's death was fantastic, but the work is, very naturally. The name itself might prompt it if the subject did not inspire it. For instance:

Ygraine (turning round distractedly).—They have not followed me. . . . Bellangère! . . . Bellangère! . . . Aglo-vale! . . . Where are they? They said they loved him, and have left me alone! . . . Tintagiles! . . . Tintagiles! . . . Oh! 'tis true. . . . I have come up, come up countless steps between high, pitiless walls, and my heart can keep life in me no longer. . . . The arches seem to move. . . . (She leans against the pillars of an arch.) I shall fall. . . . Oh! oh! my poor life! I feel it. . . . 'Tis at the very brim of my lips and tries to leave me. . . . I do not know what I have done. . . . I have seen nothing; I have heard nothing. . . . All is silence! . . . I found all these golden locks along the steps and along the walls; and I have followed them. I have picked them up. . . . Oh! oh! they are very beautiful! Little Thumbling . . . little Thumbling. . . .

Of course this makes fantastic music essential to interpret Maurice Maeterlinck cohesively and coherently.

In the program book we observe:

Charles Martin Loeffler (born at Mühlhausen i-R., on January 30, 1816; still living in Boston, Mass.).

Mr. Loeffler is at the concertmaster's desk of the Boston Symphony Orchestra, and has preserved

himself so Bostonesque that he does not yet show his 85 years, and for a man in his 86th year his bowing is firm, his wrist pliant, his intonation pure and his eyesight unimpaired. He is bald, but that is natural for a man of his years and complexion. Mr. Comee of the Boston Symphony organization, keeps a "Birth and Death Register" of all its members, and his dates and figs can be relied on.

THE dispatch from Washington to the daily papers this week regarding the Kaiser's prize to the Brooklyn Saengerfest was incorrect on one point. The Brooklyn Arion's possession of the prize does not soon expire. Through the strangely inconsistent decision of the judges, the Brooklyn Arion and the Junger Maennerchor of Philadelphia were each to have the prize for eighteen months, or until the time of the next Saengerfest in 1903. Only seven months have elapsed since the decision was made—the Saengerfest was held last July—hence the Brooklyn Arion keeps the prize until January, 1902. So much for the prize. We coincide with the outside comment on the distribution of the time. As hosts the Brooklyn singers should have declined to take the prize for the first eighteen months, and last summer THE MUSICAL COURIER criticised this unfortunate breach of hospitality. A special committee from the Northeastern Saengerbund went to Washington Monday, and while there waited upon the German Ambassador, Dr. Holleben, turning over to his care a handsome souvenir for his Majesty, Emperor William, valued at \$1,200. This token will be sent to Berlin as a mark of gratitude for the Emperor's beautiful prize.

Hildegard Hoffmann.

MISS HILDEGARD HOFFMANN, the young soprano, has been engaged for a recital at Springfield, Mass., March 1. She will appear as soloist at the concert of the Troy Choral Club, March 11, and will give a recital at Yonkers, N. Y., on March 15. Miss Hoffmann and Miss Anna Otten have engaged for a return concert at Haverstraw, N. Y., where the two artists appeared jointly earlier in the season.

Following are criticisms of Miss Hoffmann's appearance at Worcester, Mass.:

Miss Hoffmann, who sang for the first time publicly in Worcester, has an attractive personality and a sweet, full voice, far too large and strong for a small hall. She has the artist's temperament and sings with confidence and charm. Her numbers were: Liszt's "The Lorelei"; Schubert's "Who Is Sylvia?"; Nevin's "Raft Song"; Emery's "Burst, Ye Applebuds," and Micaela's Prayer, from Bizet's "Carmen." She was heard in duet with Mr. Mayhew in Goetze's "Calm as the Night."—Worcester Telegram.

Miss Hildegard Hoffmann, soprano, from Brooklyn, made a favorable impression, and in her duet with Mr. Mayhew the voice blending was true and even. Miss Hoffmann's rendering of the group of three songs displayed the varied adaptability of her soprano.—Worcester Spy.

Miss Hildegard Hoffmann assisted Mr. Mayhew. She is an artist with attractive personality and sings with confidence and charm. She is the soprano in Rev. Dr. Meredith's church in Brooklyn. Her master was Oscar Saenger.—Worcester Evening Gazette.

Dorothy Harvey Sings in Princeton.

ON the evening of February 11 Dorothy Harvey, the beautiful young Canadian soprano, took part in a concert given by the Pittsburgh Orchestra, under Victor Herbert's direction, in Princeton, N. J. Mrs. Harvey won an ovation. Her selections were Alf. Bachelet's "Chere Nuit"; "The Danza," Chadwick, and Strauss' "Serenade," all of which made a very favorable impression, encores being demanded after each appearance. In referring to the event the New York Herald appropriately stated that "Mrs. Harvey shared the honors of the evening."

Etta Miller Orchard.

This fair lady and fine singer was the subject of a three-quarter length picture in a New York daily of last week, with brief biographical mention. She remains at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, and is undoubtedly the means of attracting many there to hear her beautiful voice.

Roberts (Elmira) Recitals.

Miss Roberts gave two piano recitals January 26 and February 2, a score of piano pupils taking part, doing credit to themselves and their teacher, who is known as one of the leading teachers of the southern tier.



A Muscular Musician.

Our Jane has always had the craze
To play as Paderewski plays,
And that she has acquired his ways
We've evidence bombastical.
For our piano wildly quakes
With daily epileptic shakes
The while she theat hourly takes
Her exercise gymnastical.

No sooner doth she get her pose
Than she each trained extensor throws
Upon the keys with blows on blows
Surpassingly herculean;
She pivots here, she pivots there,
Lands knockout punches everywhere,
Till tonic forces fill the air
E'en to the vaults cerulean.

Crescendoes on crescendoes chase
Sforzandos o'er the keyboard's face,
And when with tutti forza brace
She climbs the heights vociferous,
We mount our wheels and ride away
Ten miles beyond her muscles' play,
Yet do we hear at close of day
Her volleying soniferous.

—From the Boston Courier.

I SUPPOSE that in the last analysis a man's character may be gauged by his attitude toward his mother's sex. Tell me the company a man keeps and I'll read you his horoscope might run this way—Tell me how a man regards women and I'll tell you what he is. The ungallantry now displayed by men and critics is largely the fault of the unfair sex. Women are pressing men closely as competitors in every profession. The pulpit has been invaded, and I know of few occupations in which women do not shine. Policemen are so far untroubled by feminine rivalry. Piano playing was long ago raided and conquered by women. And that brings me back to my first contention. Some months ago I wrote several papers to prove that women could not play the piano like men; I was accused of cynicism, and I became aware that I had made several warm, personal enemies. Yet I had only treated the subject in its historical significance. The cerebral, anatomical, in a word the physiological side of the case, did not appeal to me. I said, as you have seen, that the half dozen big women pianists in a century but demonstrate my argument. They are exceptional, the "sports" of genius—if I may borrow a word from Darwin.

Every theory has its weak strand. With mine the rope broke when Fannie Bloomfield Zeisler played a recital here last Thursday afternoon in Mendelssohn Hall. It was Columbus' egg over again, and not in the least humiliated by my defeat I stayed until she improvised a supplementary recital, and went on my way rejoicing; we had heard much good music—so let theories go hang. *E pur si muove!* as Galileo remarked to his Papal friends.

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This was her program:

Etudes Symphoniques, op. 13.....Schumann
Ballades (No. 1, from Fantaisie, op. 143).....Godard
Ballade, op. 24 (variations on a Norwegian melody).....Grieg
Song Without Words, op. 62, No. 6.....Mendelssohn
Song Without Words, op. 67, No. 4.....Mendelssohn
Impromptu, op. 36.....Chopin

Etude, op. 10, No. 4.....Chopin
Etude, op. 10, No. 7.....Chopin
Valse, op. 70, No. 1.....Chopin
Liebestraum (Nocturne, No. 3).....Liszt
Tarantelle (No. 3 from Venezia e Napoli).....Liszt

Mme. Bloomfield Zeisler is now a great artist. She has repose—I should not care for any more in her case. Too much repose soon degenerates into a petrification of manner. Aristocratic calm of the "caste of Vere de Vere" is all well enough in a drawing room, but on a concert stage, before the keyboard of a noble Steinway grand, the less said about reserve the better. Without nerves you can't interest or excite your hearers. Bloomfield Zeisler does both. Sometimes she drags you to the ragged edge of despair; anon she woos you with her liquid and sonorous cantilena. She is indeed a great artist, and is now a living proof of the Diderot dramatic paradox—to produce passion in others the actor must himself be passionless. In times now happily past this woman was dominated by her feelings. Her nerves rode her hard, and a performance from her ever nimble fingers was either a thrilling victory or else a fiery runaway. There was no medium.

To-day, mistress of her mechanism and possessor of her own soul, Bloomfield Zeisler plays magnificently. She has still the "scarlet" style, is exuberant, passionate and willful. Her readings are her own, often too much so; but who shall say nay?

The program was not the thing of snippets it seems at first glance. The Schumann symphonic studies are as great as any sonata that he wrote, and to play them demands fingers, soul, brains—and again brains. These qualities were all present in amazing proportions. Barring a tendency to over-accentuation, which is but this pianist's way of saying "Retro me Sathanas" to her old rhythmical demon, the work was finely played, finely characterized. I use the word "fine" with purpose, for breadth there was in plenty; but fineness of phrasing was the predominating feature. She plays like a woman, not like a petticoated male. There were many details that I should like to dwell upon in this interpretation. Too filed out were several of the variations. I marked for my own memory the third variation, with its 'cello melody in the bass—is it the third? The variation in E was hardly as fast as we usually get, but it gained on the musical side. Slower, too, was the G sharp minor one, slower and almost Chopinesque. The march, after its main theme is enunciated, always bores me. There is a rhythmical and a tonal sameness that soon proves monotonous.

The Godard Ballade was new to me. It was played beautifully, but did not seem worth the trouble of memorizing. Grieg's mosaic of melodies, ingeniously contrived and harmonically ingenious, were admirable examples of nuance, of finesse. They were played in the right poetic key throughout. Mendelssohn was represented by the "Spring" and "Spinning" songs. So exquisitely was the latter given that it had to be repeated. Here Bloomfield Zeisler was the miniaturist. Chopin's F sharp major Impromptu was charmingly delivered. And it presented some novel effects in dynamics. The scales at the close shone like fountain spray in the moonlight. The Chopin studies were the C sharp minor and the C major in op. 10. And the G flat Valse—why does it sound G flat instead of F sharp?—was something to have astounded De Pachmann, the man with the feather duster touch. It was joyous in every bar, joyous and sparkling. The Liszt Nocturne was sounded with a sumptuous touch, and the Tarantelle a marvel of rapid digitation. The middle section was taken at a very slow tempo. Breadth, however, was evidently aimed at and compassed.

Then, amidst the noise made by many feminine hands and throats, Mme. Bloomfield Zeisler played the "Erl-King" in a dramatic and highly exciting manner. We were given the D flat Valse, the "Marche Militaire" of Schubert-Tausig, and "Hark Hark, the Lark," Schubert-Liszt, all gone through

with in a superlative way. The latter was invested with the tender color we call Paderewskian.

It is always a pleasure to have verified one's early predictions. Unluckily, for my powers of prophecies, I never dreamed that Bloomfield Zeisler would become the artist she is. She is a rare personality.

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I have been asked what was the encore given at the concert of the Pittsburgh Symphony Orchestra by this pianist. The piece was unfamiliar to me, so I asked and was told—Moszkowski's "Caprice Espagnol"; and very brilliantly was it played.

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The witty and always interesting daily musical column now appearing in the *Evening Sun* is written by William Chase. Anyone who has attempted the feat of filling space daily about the doings of musicians must appreciate Mr. Chase's unfailing cleverness and charm of style.

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The poor music critics have been hard put to it to write their columns concerning the Queen and music, says the London *Musical Standard*. One can detect the feverish consultation of many books in the compilation of the few facts directly connecting the beloved sovereign with our art. From the *Athenaeum* I snatch a couple which I have not read elsewhere. "Liszt was summoned to Windsor in 1840, and again in 1886, the year of his death. On the second occasion the Queen received the veteran pianist in an exceedingly friendly manner, and reminded him that she had heard him forty-six years previously. Liszt, by the way, also had a long memory. Dr. Hueffer, in his 'Half a Century of Music in England,' written on the occasion of the Jubilee of 1887, relates that when in 1886 Liszt entered the music room at Windsor, he remarked to Cusins, then master of music to the Queen, 'This is the place where I played before George IV. sixty and more years ago.' Liszt in fact played to the king when, as a prodigy, he visited London in 1824, also again in 1825."

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In a brief tribute to the memory of Friedrich Nietzsche, "So solltet ihr Nietzsche verstehen" (in the *Beilage zur Allgemeinen Zeitung* for January 5), Frau Prof. Wanda Bartels tells of her and her husband's chance acquaintance with the famous thinker during a sojourn in Venice. She dwells upon the contrast of his own modest reserve and unassuming ways with those of the blustering youths who flaunt in public as his followers and believers in his "system"; for he had no system, and "did not write to teach the immature, but to free his own soul." Frau Bartel's protest calls to mind the more weighty and truly enlightening utterances of another personal friend of Nietzsche, Prof. Paul Deussen of Kiel, who, writing in the *Wiener Rundschau* for October 15, on the "Truth about Friedrich Nietzsche," discusses with great clearness the two cardinal points of Nietzsche's doctrine, viz., the Uebermensch and the ewige Wiederkehr, or eternal repetition of the world process. The former, Professor Deussen holds, is an ideal of humanity which, in essential points, coincides with the Christ of the Church; and when Nietzsche insists that the man within us must be overcome in order that the Uebermensch may arise, he preaches what all great moralists and religious teachers have preached. Nietzsche errs in his conception of the nature of the "negation of the will" and in substituting genius for morality (or the intellect for the will) as the means of attaining to an ideal humanity.

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"Let me congratulate you on your charming playing, Miss Bangs," said the new next door neighbor, who had dropped in; "I heard you at the piano for several hours this afternoon. Was that Wagner you were playing?" "Oh, dear, no," fluttered Miss Bangs, with a titter, "that was the piano tuner."—This gem was in the *Philadelphia Evening Bulletin*.

In the current *International Monthly* William Archer exposes certain popular errors, as he regards them, about Ibsen. These are that Ibsen lacks style and effective dramatic construction, that he is a pessimist, that he lacks humor, and is provincial. We reprint the paragraph on pessimism in Ibsen by which it appears that we should call him not pessimist, but reformer:

No critical dogma has more universal currency than that which declares Ibsen to be a pessimist; yet nothing can be more clearly demonstrated than that, in the philosophic sense of the term, he is not a pessimist at all. Pessimism is the doctrine which holds life to be fundamentally and irremediably evil, pleasure a fleeting dream, pain an enduring reality, and all efforts at the amelioration of human conditions a mere fostering of that illusion which Nature has implanted in us to further her own inscrutably sinister ends. Leopardi, one of the greatest and most consistent of pessimists, has summed up the creed in the following sentence: "Men are miserable by necessity, and resolute in believing themselves to be miserable by accident." But no one is more resolute than Ibsen in the latter belief. He does not say with Leopardi, "Life is bad at the best"; he says "Life is bad because so many men happen to be knaves and fools; let us correct human knavery and folly, and life will be eminently worth living." Perhaps this is an overstatement of his position. It would be difficult to bind him down to a positive assertion of the ultimate value of life. But at least he is sufficiently hopeful to have no doubt of its being worth while to correct such evils as are plainly corrigible. Dr. Brandes has long ago defined very exactly Ibsen's attitude toward life, in calling him an "indignation pessimist." Indignant he is at the prevailing paltriness of the human character. He is always and essentially a satirist. But pessimism, in the true sense of the word, leaves no room for satire and indignation. If life is evil to the core, why tinker at the incidental evils on the surface? Every seeming improvement in human conditions merely creates an opening for new life—new sentence, new misery—to rush in. This is the logical position of philosophic pessimism; it is almost entirely foreign to Ibsen.

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Sarah Bernhardt was once playing at Marseilles in a spectacular play, in which she made her entrée accompanied by six Turkish slaves. A line on the program announced that these six Turks would accompany Madame Bernhardt; but when the time came for them to go on, one of the youngsters had disappeared. Sarah mustered the five in order and made her entrance with a grand flourish. The house was crowded, but not a hand clap greeted her as she appeared. Then a still, small voice in the gallery murmured something in an indignant tone. Fifty voices immediately took up the strain, and in ten seconds more the whole house was shouting the same phrase. Bernhardt strained every nerve to catch what they were complaining about. She knew the phrase began with "Manque," but the rest of it was lost in the general hubbub. For a full minute the tumult continued. Then Sarah, muttering things below her breath, rushed like a fury down to the footlights. In the front row the actress had spotted one man who was not taking part in the hullabaloo. Pointing at him, the actress exclaimed, sternly: "You seem to be the only sensible person in the house. Tell me what on earth they are kicking up this row for?" The man rose, bowed to the actress, and remarked, in very bad American-French: "Madame, you are shy one Turk."

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Says the *Academy*:

Since most of the fiction of Balzac, Turgenev, Thackeray, Tolstoi, Meredith, D'Annunzio, Hardy and Zola is domestic, it may properly be asked what sinister or satiric import attaches to the term "domestic novel"? The answer lies in the fact that the

adjective applies, not to the themes of this particular class of novel, but to its public. The domestic novel is so called because it is written for, not because it is written about, domesticity. At the same time, since it may have wit, and even humor, and may be concerned with the affairs of adult people, it is not to be confused with the "story for girls." It is part of the artistic furniture of the home, like the ballad on the piano and the water color on the wall. It is admitted because it respects that "sanctity of the English home" which some other things—for instance, the Deceased Wife's Sister Bill—are said to "invade." Dean Farrar once wrote a book whose sub-title is "The World of School." There is "a world of home," which preserves its qualities only by ignoring every other world. The English world of home is one of the most perfectly organized microcosms on this planet, not excepting the Indian purdah. The product of centuries of culture, it is regarded, not too absurdly, as the fairest flower of Christian civilization. It exists chiefly of course, for women, but it could never have been what it is had not men bound themselves to respect the code which they made for it. It is the fountain of refinement and of consolation, the nursery of affection. It has the peculiar faculty of nourishing itself, for it implicitly denies the existence of anything beyond its doorstep, save the Constitution, a bishop, a rector, the seaside, Switzerland and the respectful poor. And its exclusiveness is equaled by its dogmatism. In the home there are no doubts, no uncertainties, no "open questions." The code, surpassing even that of Napoleon, provides for all contingencies. This is right; that is wrong—always has been, always will be. This is nice; that is not nice—always has been, always will be. The earth may spin like a fretful midge amid problems, philosophers may tremble with profound hesitations, partisans may fight till the arenas are littered with senseless mortality; but the home, wrapt in the discreet calm of its vast conservatism, remains ever stable, a refuge and a seclusion for those who will accept its standards and agree not to create a disturbance.

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"Joseph," the ex-valet de chambre of Felix Faure, has written a book. Joseph did not begin and end his carrière with the late president, but had attended to the wants of others, and, at last, M. Paul Bourget, of whom he says: "I have been most useful to M. Bourget, for it is I who taught him how to sit without creasing the tails of his frock coat, or, what is worse, part them like an épiciier. Before my time he used to buy his cravats with ready made bows, he wore cotton socks and flannelette night shirts, he purchased his perfumes at the Louvre—anywhere; he was hardly presentable."

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Lyof Haendelman sends the following curious contribution to musical sociology. It is entitled:

The Family of "The Strings" Personified.

First violin	Wife
Second violin	Husband
Viola	Mother-in-law
Violoncello	"Friend of the house"
Double bass	Public Opinion
P. S.—	"There is the modern drama in a nutshell."

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Mr. Haendelman also wishes to know if Borodin's letters to Liszt are translated from the Russian. They are. Habets, if I mistake not, has Englished them.

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Richard Burmeister will play for the benefit of the Liszt monument fund at Mendelssohn Hall next Thursday afternoon, February 28. The monument is to be erected in Weimar, and as the fund is short there has been a determined movement abroad to make up the deficit. D'Albert, Stavenhagen, Marie Jaell, Robert Freund, Alfred Reisenauer and Paderewski have all played benefit concerts for the

cause. Here Burmeister has taken up the idea, and a committee of well-known musicians and music lovers are pushing the thing along.

If ever a man dead or alive deserved memorial recognition from musicians that man is Franz Liszt. A more generous character never existed. I hope that his memory will be honored in a substantial fashion, and not merely by conventional lip service. Mr. Burmeister, a pupil of Liszt's, and worshipper of his music—which he plays on all occasions—is just the artist to give this concert. It is a pity that Carnegie Hall could not be filled. I look for a large audience at Mendelssohn Hall. Of course Mr. Burmeister will play the D minor Sonata. Mme. Schumann-Heink will sing some of the more notable songs, such as "The Three Gypsies." The affair ought to be a huge success.

Inhuman Documents.

Here's a sandal that belonged to Caesar's mother
And a slipper from the ma of Bonaparte;
This rod of birch, believe me, is none other
Than caused the Kaiser's childish tears to start.

This ferule whacked the Father of His Country,
Lord Nelson felt the fervor of this strap,
The cane here shown, 'tis said, had the effrontery
On Willie Shakespeare's frame to lightly tap.

Then down with the legends and myths of the past,
From Balmung to foam Aphrodite.
We're getting to cold realism at last—
These paddled the seats of the mighty!

C. L. C., in the Cornell Widow.

Boston Symphony Orchestra.

Program.

New York, Thursday Evening, February 21, 1901.

Overture to Fidelio, in E major, op. 72.....Beethoven
Concerto for Piano, No. 1, in E flat major.....Liszt
Symphonic Poem, The Death of Tintagiles.....Loeffler
(After the drama by M. Maeterlinck), for orchestra and two violas d'amour obbligato (MS.).
Fantastic Symphony, No. 1, in C major, op. 16A...Berlioz
Dreams—Passions.
A Ball.
Scene in the Fields.
March to the Scaffold.
Walpurgisnight's Dream.
Soloist, Adele Aus der Ohe.

New York, Saturday Afternoon, February 23.

Academic Festival Overture, op. 80.....Brahms
Concerto for Violin, in D major, op. 61.....Beethoven
(Cadenzas by Mr. Kreisler.)
Symphony No. 3, in C minor, with organ...Saint-Saëns
Soloist, Fritz Kreisler.

Mme. Schiller's Musicale.

ME MADELINE SCHILLER, the distinguished pianist, gave a reception and musicale at her residence, 272 West Eighty-sixth street, last Wednesday afternoon. Very few of those invited sent their "regrets," for Madame Schiller's "at homes" never bore her guests. She herself is a charming hostess and one always meets at her house many interesting people. Madame Schiller received her guests in a cream satin gown adorned with point lace. She received a large number of bouquets and these she massed in a tasteful fashion where all eyes could behold the pretty picture.

The musical program included songs by Tom Karl and Mr. Phillips, a pupil of Mr. Karl; songs by Dudley Buck, Jr., and Miss Carrie Bridewell. Dudley Buck, Sr., accompanied for his son. Madame Schiller contributed piano solos, playing especially well a Chopin Ballade. Madame Schiller's daughter, Miss Gertrude Bennett, added recitations in English and French.

Pink carnations were used as table decorations in the dining room. Sandol Milliken was among the group of pretty girls who poured tea.

Heinrich Meyn.

FEW singers of the present day are more widely known in both musical and social circles than this man, whose pleasant face looks out upon the world in such bright and contented fashion. Small wonder this, for he has an assured position in the world of music and connected by marriage with a prominent Knickerbocker family.

While abroad, during which time his party did the Paris Exposition and went to Bayreuth, Mr. Meyn sang for Mme. Cosima Wagner, and had from her direct the offer of a role for next summer; this would, however, have made necessary his remaining there for nearly a month longer, and this Mr. Meyn's plans would not permit.

He expects this season to sing in important concerts, giving also a series of recitals, in which some novelties will be presented, sure to attract attention because of the unique combination. As his oratorio repertory consists of sixty-three works, with twenty operas likewise, and all the standard classic and modern songs, it will be seen that Mr. Meyn has no intention of secluding himself.

Mr. Meyn has had much experience as a teacher, and is this season devoting more time to this, at his handsome studio in the Sherwood, 58 West Fifty-seventh street. Filled with hangings of rare taste, skins and rare pewters, this is a most artistic nook, reflecting credit on the taste of both Mr. and Mrs. Meyn. The latter's tastes are also notably artistic, as may be expected from her lineage; she paints, sings, plays, and is altogether the artistic helpmeet.

At the recent musical at the studio a much applauded singer was young Truman Henry Miner, who sang with Mr. Meyn Handel's "The Lord is a Man of War" most delightfully. He is one of Mr. Meyn's pupils, and as these develop they will come before the public. Last summer while abroad Mr. Meyn sang in Hamburg, his former home, when the *Hamburger Nachrichten*, the leading critical paper of the city, said (translation):

A numerous audience gathered in the Altonaer Buergerverein, in order to listen to the song recital of the well-known singer, Heinrich Meyn. * * * Everyone had reason to be glad they were present, and sorry that the evening passed so fast. Mr. Meyn performed the difficult task of filling in the entire evening with his songs alone—not an easy task—with much success. * * * He had in his opening songs the opportunity to display one of the most charming characteristics of his singing—his wonderfully effective piano singing, without falsetto. With the diminishing of the phrase the enunciation remains ever distinct. * * * Such stormy applause followed Franz's "Hoehe und Waelder" and a Haydn "Serenade" that Mr. Meyn was compelled to grant an encore. In three songs by Arthur Foote, Chaminade and Bizet, Mr. Meyn's splendid voice material came out wonderfully, marked with earnest accent and rhythm. * * * A beautiful laurel wreath, handed Mr. Meyn, indicated somewhat the applause and appreciation which was his, and the vigorous applause at the close caused him to give still another encore.

Mr. Meyn has sung in various parts of this country with great success, as may be seen herewith:

Mr. Meyn created a sensation. Not since Plunket Greene sang here has any other male singer been accorded such an ovation as Mr. Meyn received last night. He won his way into the hearts of his audience instantly, and only increased in favor as the hours went by. It may be said without treason that he is rather reminding of Plunket Greene in personal appearance, quality of voice and style, and that he sings ballads with marvelous effectiveness. But Meyn is German and Greene is Irish, and there is all the difference in the world. There were those who declared last night, under the spell of Heinrich Meyn's ravishing voice that they preferred the German. His voice has that rich, sympathetic, vibrating quality, so rare and so delightful; he sings with perfect ease and his enunciation is perfect. Moreover, his accent is perfect, and to find a singer who sings perfect French, Italian and German is bliss enough in itself for one night.—Cincinnati Commercial Tribune, December 4, 1896.

Heinrich Meyn, the baritone, seems particularly adapted to Wagnerian roles. His perfect enunciation must have been a joy to those of the audience who understood German.—Detroit Free Press, May 14, 1897.

It is seldom that Syracuse has been favored with a more pleasing vocalist.—Syracuse Herald, February 16, 1897.

The criticism of Heinrich Meyn was also most favorable to the art of that gentleman. He possesses a most admirable method, and accomplished his numbers in glorious fashion. He was heard to best advantage in the Schumann songs, which fairly live under his rendering. Mr. Meyn received a double encore after these sympathetic German songs.—Syracuse Journal, February 16, 1897.

Mr. Meyn not only has a pleasing voice with the attraction of a tenor quality in it, but he has temperament, a generous warmth and ardor about his singing that make it valuable. He sings with directness and power and meaning and sincerity.—New York Sun, March 20, 1897.

Heinrich Meyn, basso, completed the list, and with honor, too. His voice is more of an actual basso than is generally heard in con-

cert rooms and on the stage, and yet it is entirely free from the coarseness which so often mars that kind of voice. He sings well and with fair expression.—Minneapolis Times, May 18, 1897.

Heinrich Meyn, the baritone, was also a newcomer, who is the possessor of a voice of large compass and excellent timbre. The work allotted to him in "The Messiah" is arduous, and he fully met the requirements of the part. His singing of "Why Do the Nations So Furiously Rage?" met with warm applause, and he will be a welcome addition to Mr. Stewart's corps of artists.—Williamsport Daily Gazette and Bulletin, May 11, 1897.

From beginning to end orchestra, chorus and soloists received a grand ovation. Mr. Meyn had not sung many notes when it could plainly be seen that he had captured the audience. He appeared in fine voice, his English is excellent, and the declamatory force and intense feeling of his work quite carried his audience and the society away with him. Both Mr. McKinley and Mr. Meyn are worthy of all the praise that can be given them.—Cleveland Leader, May 13, 1897.

Heinrich Meyn made a most favorable impression. He has a rich, full bass voice, and controls it well. His rendition of "O Thou Sublime Evening Star," from "Tannhäuser," was in artistic style. He threw a great deal of feeling into his voice, and when he responded to an encore and gave the "Toreador Song," from "Carmen," there was an enthusiasm on the part of the audience that was unusual among Richmond people.—Richmond Times, May 7, 1897.

Herr Meyn began the short program with five songs from Schumann's "Dichterliebe." Herr Meyn's pronunciation of German deserves a meed of recognition, everything is clear, well intoned and easily followed. * * * But the best of these songs was "Ich grolle nicht," the most dramatic song of its length (or brevity) in the world, in which the singer gave all the terrific denunciation and scorn of the poem and music. "Archibald Douglas" brought out every charm of the singer's excellent voice and method. * * * "Archibald Douglas" has not been so well sung as last night in Boston since the Henschelian epoch, and Herr Meyn has a better voice per se than Mr. Henschel.—Boston Advertiser.

Mr. Meyn filled the place of Campanari very acceptably. Mr. Meyn received the warmest applause, and throughout he was cordially appreciated.—Boston Globe.

Mr. Meyn delivered the opening recitative in Beethoven's Ninth Symphony in a thoroughly artistic fashion.—Boston Herald.

Mr. Meyn took the part of Alberich in Wagner's "Rheingold," and gave great satisfaction.—Boston Transcript.

Mr. Meyn's delivery of the arias was very praiseworthy.—New York Tribune.

Heinrich Meyn appeared in the "Toreador Song," from "Carmen." Mr. Meyn has a fine baritone. He has evidently been a careful student; he sings honestly and conscientiously, with spirit and harmoniously. He, too, was recalled and remembered florally.—Portland Press, October 20, 1897.

This was Mr. Meyn's first appearance in Bangor. He sang handsomely. His voice is a baritone, with many beautiful qualities in it, and his singing was emphasized by a very effective manner which did much to make the number interesting.—Bangor Daily Commercial.

Mr. Meyn repeated his former success with his "Toreador Song," which caught the house.—Portland Argus.

A Galloway Pupil Engaged for Prominent Church.

Miss Edith Louise Pratt, the charming young soprano, has been unanimously chosen as soloist of the quartet choir of the North Reformed Church, Newark, N. J. Miss Pratt is a pupil of J. Armour Galloway, and the number of singers from this studio that are holding prominent church positions and singing in public is quite phenomenal.

Morris Pupils' Recital.

The pupils of Mrs. Lucille Smith Morris gave another recital at the residence of Mrs. Harrison at Flatbush last Saturday afternoon, and all showed further progress.

Mrs. Morris will soon be heard in a series of piano recitals, which she will give in this city and in Brooklyn.

Hegner Lenten 'Cello Recital.

Anton Hegner announces three 'cello recitals on Thursday afternoons during Lent.

Cady Piano Recital.

Miss Harriette Cady will give a piano recital at Mendelssohn Hall on Wednesday afternoon, March 6.

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AUGUSTUS VIANESI,
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MAX SPICKER and others.

DAY AND EVENING CLASSES.
ADMISSION DAILY.



BOSTON, February 17, 1901.

HAROLD BAUER played for the first time here in chamber music February 11 at a Kneisel concert in Association Hall. The program included Verdi's Quartet in E minor; César Franck's piano Quintet, Haydn's Quartet in G, op. 77, No. 1.

Verdi's Quartet was written in Naples and first played at the house of the composer April 1, 1873. It came between "Aida" (1871) and the "Requiem" (1874), and the composer was nearly sixty years old. It was first played here at a Euterpe concert January 4, 1882, by Messrs. Allen, Dannreuther, Heindl and Fries. I believe it was performed in Cincinnati as early as 1877. Who first played it in New York?

It was for a time the fashion to say that Verdi knew nothing about German music and disdained it; and I remember a story that he had not heard the music of "Don Giovanni" nor seen the score of it until after he had written "Aida." There is also a story that after "Aida," and after performances of operas by Wagner in Italy, he studied the German masters night and day, and that works by Bach were on his writing table, dinner table and billiard table, if not in the bathroom.

It is not necessary to believe all these stories. Of course the man studied, but the idea that he suddenly saw a great light as he drew near Bologna, and heard a voice asking him why he continued to write in the Italian style, is entertained only by the old guard of Wagnerites. As Mr. Saléda's friend, M. de Nevers, once said: "Of course Verdi could not remain indifferent to the progress of his art, and of course there is a wide gap between 'Oberto' and 'Otello'; but it is within himself that the master found the elements of innovation, and none can say that he alone would not have sufficed for the remodeling of lyric drama."

* * * The long and short of it is that there are neither various styles nor manners in Verdi, for his was a genius in permanent evolution and constant growth, and there is not a work of his from the earliest that does not point to

a future progress. What that progress was is best described in Boito's graphic words: "For fifty years Verdi has been climbing on to his own shoulders."

Verdi undoubtedly wrote the quartet as an amusement in technical study. I do not believe that he ever took it seriously. We know his admiration for Palestrina and other old masters from his noble reply to Von Bülow's letter of apology and from a letter in answer to a proposal to put him at the head of a music school. But Verdi has told us almost nothing about the composition or character of his own works, and in this he did not resemble Wagner, Richard Strauss—and there are others. Northcote, the painter, said to Hazlitt: "You cannot be always with your picture to explain it to others; it must be left to speak for itself. Those who stand before their pictures and make fine speeches about them do themselves a world of harm; a painter should cut out his tongue, if he wishes to succeed."

This quartet is by no means an attempt of an Italian to be a German. Liszt denationalized Sgambati; Busoni is a hypo-modern German, and there are young Italians who have sold their melodic birthright for a mess of dull counterpoint, served with a thick brown sauce, so that their works are not unlike the soup meat that appears as the second or third course at a conventional table d'hôte in a small German town. But Verdi is Italian, even in his Four Sacred Pieces, even in the ingenious and beautiful harmonizations of the Scala Enigmatica.

Nor is this quartet trivial. There is skillful contrapuntal writing, as well as melody, vocal harmonies and firm color. The second movement is of conspicuous beauty. The third movement is piquant; Azucena, young and in coquettish mood, listens to the love song of a Spaniard. The finale is an important document to illustrate the technical growth of a genius, to prove that in 1873 Verdi was on easy terms with canon and fugue. The quartet is more than a curiosity; it is more than a miniature done patiently by a frescoes. It is so free from pretension and labor; you do not hear the composer saying, "Now I'll show you what I can do."

César Franck's Piano Quintet was first played in Paris at a concert of the National Society, January 17, 1880, with Saint-Saëns as the pianist. Ysaye produced it in Boston, April 23, 1898, with Lachaume as pianist. Gevaert heard this quintet, and said to the composer: "You have transformed chamber music; you have opened a new way," and,

as you know, Gevaert is not given to hysteria. Yes, this work is epoch making, revolutionary; but it is more than this; it is music of wondrous beauty and power. It is music that soars to the heights and descends to the depths of mysticism; and then again it is intensely human. Franck himself was a most devout Catholic. He was a Belgian in his religious belief and fervor; he was not an Abbé Liszt; and he kept himself pure in thought and purpose. His melancholy arose from the thought of unhappiness, injustice and sin; not from wounded personal vanity or the conviction that he was not appreciated. He is tragic in his music, but he is never pessimistic. This man of kindly, but not distinguished face, this humble man, whose life was given up to the service of his church and the instruction of his pupils, dreamed celestial dreams, and he heard the harmonies of the seventh heaven, and to him the angels spoke. His music is the true music of the future. This quintet is still twenty-five years ahead of the hearers of to-day. There is much that is strange, prophetic in it; and yet who can escape the enwrapping sonority, the haunting melancholy of certain themes, the unearthly harmonies, the authority as of a supernatural being, the elemental passion? The structure is as that of the everlasting hills. As a study in technic, the quintet is one of inexhaustible interest. The contrapuntal facility, as well as the subtlety of the harmonic progressions, strikes the pedagogue with amazement, while it does not vex the unlearned. Only two masters of chamber music have rivaled such chamber music: Beethoven and—César Franck. The piano part is of unusual difficulty, for Franck, although in his younger years a pianist of marked ability, wrote for the piano in his later years unconventionally and almost recklessly in his desire to obtain certain effects. Mr. Bauer, who is a warm admirer of Franck, played as one inspired. And yet he was ever alive to the requirements of ensemble. His beauty of tone, his mastery of nuance, his rare musical intelligence, his exquisite sense of proportion, his keen sense of rhythm, his warm temperament—these were displayed as freely as though he were making a personal appeal in recital, and yet these qualities served gladly in the glorification of the composer, not the pianist.

Steinert Hall was crowded on the afternoon of February 12 with a most enthusiastic audience when Fritz Kreisler gave his second recital. He played Bach's Sonata in E; pieces by Bach, Corelli, Nardini, Rameau, Tartini; Rubinstein's Romance in E flat—which has no business on any program—Schubert's "L'Abelille," arrangements by himself of a Mazurka, by Chopin; a Spanish Serenade, by Chaminade, and Paganini's Caprice No. 24. Wallace Goodrich accompanied him. The announcement was made at the end of the concert that Mr. Kreisler had suffered from a severe headache and would be unable to play the Polonaise, by Wieniawski, which had been announced as the final number of the program. And yet Mr. Kreisler, although he at times showed traces of indisposition, played many things exceedingly well, and confirmed the impression made by him at the Symphony concert the week before. His program was not well arranged. Any one of the pieces by the Italians would have given pleasure, but the long group after a Bach sonata and a prelude (one in C minor) by Bach was monotonous in the character of beauty. And in like manner there was later a monotony of surprising technical display in harmonics. Mr. Kreisler will give recitals here February 26, March 2 and March 5.

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Tuesday evening (February 12) there were two concerts. Max Heinrich, who proposed to give a recital with his

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daughter Julia, could not leave Chicago on account of an attack of bronchitis, and so Miss Heinrich sang songs by Brahms, Tschaikowsky, Schubert, R. Strauss, Johns, Foote, Hopekirk, Nevin, Dvorák, Lalo, Delibes, and Felix Fox played piano pieces by Mendelssohn, Gluck-Brahms, Brahms and Chopin-Sgambati. This was at Association Hall. I went to Chickering Hall to hear the first chamber concert of the Adamowski Quartet, which was assisted by Madame Szumowska.

Two novelties were produced, Saint-Saëns' Quartet in E minor, op. 112, and Chadwick's Quartet in D minor, No. 5 (MS.). The former was performed for the first time by the Thibaud Quartet, at a Colonne concert in the Salle Erard, Paris, December 17, 1899, and Ysaye's Quartet produced it in London last month. Verdi was nearly sixty when he wrote his quartet; César Franck was about fifty-eight years old when his piano Quintet was first performed, and Saint-Saëns, who wrote a piano Quintet when he was thirty, waited till he was sixty-four before he ventured to write a string Quartet, because, as he said, it is the most difficult species of composition. Would that he had not waited so long! This Quartet is skilfully made; it is refined, fastidiously refined; the Scherzo is delicately piquant; everywhere you detect the consummately trained musician of Parisian elegance—but it is unemotional, bloodless music. And I confess it bored me. Mr. Chadwick's Quartet is of more homely structure. It is frankly melodious, with a suggestion of Scottish tunes, and with a second movement that recalls the church anthem of a pleasingly sentimental nature. The music sounded as though Mr. Chadwick had folk song in mind while he was writing the quartet. Perhaps, after all, the visit of Dvorák to this country was a mistake. Mr. Chadwick's music is eminently Chadwickian, but there was a time when Dvorák was hailed by certain gentlemen of New York as the founder of a great American school, and his Congo-Indian-Scottish Symphony and chamber music raised the devil for some months with native and susceptible composers. T. Adamowski and Madame Szumowska played Brahms' delightful Sonata in A, for violin and piano, the sonata in which you now hear the "Preislied" and now you miss it.

• • •

The program of the second Cecilia concert, Mr. Lang, conductor (Symphony Hall, February 13), was varied, interesting and too long. It included Verdi's "Te Deum" (a tribute to the dead composer), Palestrina's "Missa Brevis," Coleridge-Taylor's "Hiawatha's Wedding Feast," Brahms' "Rhapsodie," for alto, male chorus and orchestra, and Goring Thomas' "The Swan and the Skylark." The solo singers were Juliette Corden, Miss Stein and Evan Williams. No attention was paid to Verdi's wish that the opening of the "Te Deum" should be sung by the basses of one chorus followed by the tenors of the second chorus. A solo voice was heard singing metronomically, and then the "Te aeternum Patrem," &c., was sung by the chorus with an aid to the true pitch, so that the tremendous crash "Sanctus" was not as effective as it otherwise would have been. Coleridge-Taylor's cantata and Goring Thomas' ornithological piece were cut. As a whole the chorus sang with beauty of tone and effect, although at times the male choir, in spite of its size, was weak.

Palestrina's "Short Mass" was all too long. Nor was this the fault wholly of the performance, although there was a drop in the pitch, as is perhaps inevitable when the chorus is large, and the choice of pace and the character of the nuancing might be criticised. There were pages that were beautifully sung, so far as mere tonal effect was concerned. I have heard music by Palestrina in European cities, when it seemed to be the purest, the only religious music; but it was sung by a small choir of picked voices

and in a dimly lighted church, and the leader was a man trained in the traditions. Now what has this music, which is in an absolutely foreign language, which was conceived in a musical spirit alien to the men and women of this generation—what has this music to do in a bare hall, with garish electric lights, and all the modern comforts, which include a system of whirlwind ventilation, and open sanitary plumbing? To the singers the music is as Sanscrit to a high school graduate. They study it faithfully, they learn it by heart, but the strange tonalities make them afraid. And how about the conductor? Where has he studied the traditions or has he studied them at all? No. A performance of Palestrina's music in concert halls in this country is only a courageous, impotent endeavor, a long guess, a colossal bluff, whether the conductor be Mr. Lang or Frank Damrosch, who is supposed by sundry estimable ladies and gentlemen in your city to be bursting with plenary inspiration.

Brahms' "Rhapsodie" is dreary music set to Goethe's dreary words. Only Brahms would have chosen such a text. "Hiawatha's Wedding Feast" is full of barbaric joy, and you taste the flavor of outdoor life. The composer betrays his African nature in this cantata, not by the "Scotch snap"—pace Mr. Krehbiel!—which is there in all its polyglot intensity—but by a savage delight in rhythmic and melodic iteration, and in the use of pulsatile instruments. It would be a pity if Mr. Coleridge-Taylor should fall a victim to the British Music Festival, should become a mere writer to order. The list of his works is already dangerously long for a young man. "The Swan and the Skylark" is a sweet thing. Yes, it is too sweet for anything. Still it is a pleasure to hear Mr. Williams as the dying swan—I think that is the bird he impersonates, for I have not the music with me; I lent it to a man in 1898, and he evidently has not yet mastered it. Madame Corden sang with animation and accuracy, and Mr. Williams was effective in his solos, although Symphony Hall does not favor singers, in spite of the fact that learned professors sat up nights contriving perfect acoustical properties. There are many seats in the hall where the singer's voice and the violinist's tone seem muffled and dead, and the full orchestra is as far away and ineffective as when looked at through a reversed opera glass.

• • •

Hugo Becker, 'cellist, assisted by Miss Katherine Ruth Heyman, pianist, and Mrs. Fish Griffen, soprano, gave a concert yesterday afternoon in Steinert Hall. I was not present. The instrumental program was the same as the one in New York.

• • •

The program of the fifteenth Symphony concert last night in Symphony Hall was as follows:

Overture, Fidelio.....Beethoven
Concerto for piano.....Schumann
Symphonic poem, The Death of Tintagiles.....Loeffler
Symphony No. 3.....Saint-Saëns

I read lately an account or rather explanation of Saint-Saëns' Symphony in C minor, which was played last night for the first time in this city. The author, a deep thinker and a German, spoke of the intimate friendship that existed between Saint-Saëns and Liszt, and told how the former, broken-hearted by the death of the latter, proposed to build a monument to his memory, and therefore fashioned this symphony with infinite love, and joy, and gladness; that in this music Saint-Saëns represented Liszt as warring against mediocrity and bad taste, overcoming his enemies and finally going up to heaven under the protection of the Church and in a blaze of glory, as do the lovers in the last scene of a pantomime.

Unfortunately for the deep thinker, Liszt died July 31, 1886, and Saint-Saëns' Third Symphony was performed

for the first time by the London Philharmonic Society May 19, 1886. You heard it in New York the next year.

Saint-Saëns reminds me of Jonas in the Rollo books. He is so handy. He can do anything with a commonplace tune. And consider his versatility! Organist, pianist, comedian in private theatricals, playwright, poet, essayist, an amateur of art, mathematics, astronomy, archaeologist, traveler, caricaturist, he has made music of all kinds, and he is capable of impersonating with considerable success Bach, Wagner, Schumann, Gounod, so that a Frenchman once said: "He is incapable of being himself." His skill and knowledge, his fluency and ease, are historical facts. He is singularly clear and logical in expression, his taste is fastidious, he is a master of orchestration, he has a keen sense of rhythm; but he is not a composer of warmth, tenderness, sentiment, passion, imagination. Occasionally he rises to a surprising height, as in certain pages of "The Deluge," or is plausibly emotional as in Delilah's music. He is always elegant in his form and address, he is witty, even cynical in music—see "Phryne"; but he betrays an absence of heart and humanity in nearly everything that he writes. Thus he is cynical and witty in "Le Rouet d'Omphale." In "Phaëton" he does not mount the chariot with the rash youth; he sees him started on his ride and in comfort watches him from a safe distance. The only shudder in the "Danse Macabre" is a thrill of intellectual appreciation.

Now in this symphony he says he sought to avoid "the endless resumption and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture," and as he thinks modern composers should benefit by the progress of modern instrumentation he adds to the orchestra an organ, a piano and additional woodwind, brass and pulsatile instruments. The music itself is clever and purely cerebral. The most popular portion will be that of the long cantabile with organ accompaniment, which is frankly effective, although you remember Gounod and his "Hymn to St. Cecilia." There is exquisite finish in detail; there are happy orchestral effects, and one of the most striking of these is his peculiar use of the upper register of the piano in connection with organ chords; but the music leaves you cold, and you feel like saying, "An ingenious man; he knows his trade."

Mr. Loeffler's symphonic poem, suggested by Maeterlinck's "La Mort de Tintagiles," was written originally with two important obligato parts for violes d'amour, and in this form produced by the Boston Symphony Orchestra under Mr. Paur, January 8, 1898. I sent you an account of it at the time. Since then Mr. Loeffler has rewritten the piece, dropped one of the violes d'amour, and improved the work. In the first edition the two violes were peevishly garrulous, and the viole d'amour is so acid sweet that the ear is quickly distressed and the nerves are set on edge by it. In the present version the remaining viole d'amour part, which was played most sympathetically by the composer, has been shortened, and there is no longer the thought of a piece for an unusual solo instrument.

The work is now more firmly knit together, it is more authoritative; it is also more beautiful and more emotional. You are to hear it in New York this week, and therefore I shall not attempt analysis. The music is highly imaginative; indeed, I know few modern works that equal this symphonic poem in this respect. There is nothing that is conventional or commonplace, and yet there is no deliberate attempt to be fantastic. You would swear that this were the daily speech of the composer, not a carefully considered and rehearsed oration for a great occasion; but the daily speech of a sensitive and pure thinker, a man of ideals and yet one that loves to dwell in shadowland, a curious speculator on forms of mental disease and death,



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for wherever Mr. Loeffler goes he never goes beyond the sound of tolling bell and funeral chant. The "Dies Ira" sounds at the feast in the king's palace. And suffering appeals to his heart and brain; he is compassionate and at the same time he makes notes of the precise condition of the sufferer. Here is the man then to give musical impressions of Maeterlinck's incomparable tragedy. For as a musician he is a poet with intimate knowledge of all the resources of expression. He is a daring, audacious harmonist; as an inventor and mixer of orchestral colors he stands alone to-day. Do you doubt this? I do not forget Rimsky-Korsakoff or the d'Indy of "Istar," or Richard Strauss when he is most master of himself. I say it, and after cool consideration; no purely orchestral composer has surpassed Mr. Loeffler in the expression of certain emotions: inexplicable fear, uncontrollable terror, the pathos of love that is without the element of sexual attraction, the wildness of wind and storm, the approach of something sinister, the haunting thought of death. The howling of the sea and the complaining trees, "the dead trees that poison the horizon," the tower of big red windows in which the Queen and her handmaids plot against Ygraine and Tintagiles, old Aglovalle dreaming of former joy in battle, the love and anguish of Ygraine before the huge, iron door; the faint voice of the little brother whom the mysterious and symbolic Queen catches by the throat—these scenes and characters live in the music as upon a playhouse stage. It is music of tremendous power and heart stabbing pathos. Nor does the intensity of the music depend solely on the hearer's acquaintance with the tragedy. As absolute music it is poignant and irresistible. Were I to make a suggestion to such a master it would be this: the section that is as a finale after the last great dramatic crash is too long drawn out, and the interest is not wholly sustained. Mr. Gericke conducted with a full appreciation of the strength, beauty, dramatic fervor of the work, and the performance by the orchestra was one of extraordinary brilliance.

Miss Aus der Ohe played Schumann's Concerto accurately and easily.

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I was deeply impressed the other day by a telegraphic cipher published in Newport (Ky.) for the use and benefit of managers and "artists." The compiler is a humorist of the first rank. Read, and appreciate:

CONDENSE—A trombone player who can double second violin.

CONE—A first-class tuba player.

CONDEMN—A first-class trap drummer. Must have his own traps.

CONFLICT—A pianist who can lead orchestra.

CONFOUND—A good Dutch comedian who can sing and dance.

CONSPIRE—A comedy musical team (man and woman).

CONVENT—A good singing and dancing soubrette.

COTTAGE—State your very lowest salary in your first letter.

COVERT—Company plays week and three night stands.

COWARD—Company plays one night stands.

CRUDE—Musicians who double in orchestra.

FLEA—A clarinet player who can lead band.

FLAVOR—A good colored quartet that play brass.

JILT—A male soprano.

FLIRT—A long haired lecturer. Must be a fluent talker and experienced.

QUIET—A good prima donna contralto.

UNARM—I understand that you are drinking.

UNASKED—Sober up at once.

UNAWED—Sober up and get down to business in dead earnest.

YELL—A musical act (man and woman).

YELLOW—A musical act (2 men).

YELLOWISH—A musical act (male artist).

YELF—A musical act (female artist).

I bought lately the last volume of Eduard Hanslick's collected criticisms—"Aus neuer und neuester Zeit"—the

ninth part of "Die moderne Oper," which was published in Berlin late in 1900.

I have several foolish or evil habits, and one of them is reading what Hanslick says about music and musicians. For reading steadily the writings of any critic is a habit, just as dram drinking, golf, symphony concerts and Maude Adams are habits. There the volumes stand on a shelf—there are fifteen of them, and nine are bound in the worst nightmare that ever tormented a Berlin book-binder.

But I do not propose to talk to-day about Hanslick's opinions; I merely wish to call your attention to his impudence and the impudence of his publishers, "Allgemeiner Verein für Deutsche Litteratur."

It has been Dr. Hanslick's practice to collect sundry articles written by him, which have found favor in his eyes, after they were published originally in newspapers or magazines. This is well understood.

But in the present volume there are many pages that have already been printed in book form, and there is no preface of acknowledgment and there is no note of explanation.

Some years ago Hanslick gave the title "Suite: Aufsätze über Musik und Musiker" to a collection of essays published by Prochaska at Vienna and Teschen. The title page bears no date, but I believe the year of publication was 1885. Riemann does not include the book in his list of Hanslick's works ("Musik Lexikon," 1899), but Dr. Theodore Baker mentions it in Schirmer's Dictionary, and says that there was a second edition in 1898. If this be so, the greater is Hanslick's damnation.

Let me now explain myself. I name certain essays in Hanslick's latest book, "Aus neuer und neuester Zeit."

Pages 105-118: "Gemeine, schädliche, und gemein-schädliche Klavierspieler." This appeared in "Suite" as "Ein Brief über die Clavierseuche" (page 163). Hanslick changed and enlarged the first half dozen lines so as to tell a story about Johannes Brahms. Otherwise it is the same article, even to a footnote.

Pages 118 to 138: "Der Streit um die Zwischenak musik" is the same article as "Die Zwischenak et musik" in "Suite," page 100. The first few lines are changed—as "Heute, am Todestag Lessing's" to "Am Todestage Lessing's (15 Februar) pflege ich." Otherwise the article is the same.

Pages 138 to 150: "Musikfeinde" is "Contre la Musique" in "Suite," page 124. A little over a page of quotation from a novel by Paul Heyse is added at the end.

Pages 150 to 163: "Ein Hamburger Jubiläum" (1878) is the same article, with the change of three or four words, as "Das Hamburger Musikfest" in "Suite," pages 179 to 195.

Pages 163 to 174: "Schweizer Musikerlebnisse" is the same as "Musikalisches aus der Schweiz" in "Suite," pages 196 to 208.

But here is the most impudent feature of the book. In "Suite" (pages 268 to 291) appeared an article on Verdi. The article appears in Hanslick's last book (pages 175 to 197), with the insertion at the beginning of this sentence: "In neuester Zeit ist das lehrreiche und Sympathische Buch Gino Monaldi's hinzugekommen 'Giuseppe Verdi und seine Werke' (Deutsch von L. Holthof, 1898)." You would naturally suppose that the article was inspired by this last book; but no, it is the same article as the one in "Suite" that is headed "Giuseppe Verdi," &c., 1878). Hanslick has added a page at the end, to maintain "Otello" and "Falstaff," and to include a quotation from Monaldi's book.

Pages 197 to 240: "Hector Berlioz." Pages 198 to 229 are lifted from the like-named essay in "Suite" (pages 62 to 99).

Pages 241 to 261: "Chopin." Lifted bodily from "Das Leben Chopin's" in "Suite" (pages 243 to 267), with this change: "Seither ist Liszt's," instead of "Inzwischen ist auch Liszt's."

Pages 262 to 294: "Franz Hauser." Lifted bodily from "Aus dem Leben und der Correspondenz von Franz

Hauser" in "Suite" (pages 1 to 37), with the addition of a footnote or two.

"Aus neuer und neuester Zeit" is a volume of 377 pages. About 170 pages of it appeared in book form fifteen years before.

Two Barber Recitals.

ANOTHER American artist who is rapidly becoming famous is W. H. Barber, the pianist. Mr. Barber gave two recitals in Syracuse and Utica, and, as may be seen by the subjoined press notices, he completely captivated his audiences:

Recital by W. H. Barber.

Accomplished Pianist Arouses Enthusiasm at Assembly Hall—An Artistic Performance.

William H. Barber, who gave a recital in Assembly Hall of the University Building last evening, is one of that increasing number of native musicians whose exceptional natural ability and artistic attainments compel the admiration and respect even of those who fancy that America is still dependent upon Europe for interpreters of the finer forms of musical expression. Had this accomplished pianist appeared under the name of Herr Barberinsky and allowed himself to be heralded as a Russian or a Pole of manifold eccentricities, a larger audience than the one which derived so much pleasure from his playing last night undoubtedly would have greeted him.

Being an unusually gifted, but unassuming and clear cut American, who prefers to be judged on his merits as a musician rather than by the glowing advance notices of a highly imaginative and heavily subsidized press agent, he shares in a measure the fate of those prophets who are not without honor save in their own country. Having been a member of the faculty of the College of Fine Arts of Syracuse University in the early nineties, it was assumed possible by many local musicians, students of music and others professing an interest in it, that a recital by him could hardly furnish an equivalent for the financial outlay involved in hearing him.

If such a notion was entertained it was based upon a mistaken idea of his ability. He is an artist whose interpretations of some of the finer compositions for the piano delight those who really care for good music. His program last evening was made up of a wide range of selections, which would test the ability of any pianist. His performance of them revealed his admirable qualities as an executant and interpreter in a very agreeable light and defined his limitations.

Mr. Barber has abundant dynamic power at his command, but, while he is never lacking in the necessary force when it is required, he is not to be classed with the pianists of the modern muscular school. He does not try to astound by seeking to extort from the piano more than it can give in musical tone, and he makes no effort to dazzle by merely mechanical virtuosity. He aims rather to produce pure musical effects; to interpret musical thought; to make clear the intention of the composer; to enter into the spirit of the works under consideration; to please his hearers by the soundness and finish of his art in all its phases and by his solid attainments as a musician.

His technique has been so finely developed that he is an uncommonly satisfying executant. In such compositions as the Hungarian Rhapsodie, No. 13, by Liszt; in Liszt's transcription of Isolda's "Liebestod," from Wagner's "Tristan und Isolde," and in Chopin's Ballade, in A flat major, he shows the brilliancy of the virtuoso and the ability to produce massive and stirring tonal effects. In the most complicated passage work his fingering is very clean, and so neat at all times that it excites admiration.

In such numbers as Schumann's "Romance," Chopin's Prelude in D flat major, Valse in C sharp major; Grieg's "Wedding Day" and "Spring Song"; the Adagio in Beethoven's "Moonlight" sonata, and Liszt's transcription of Lassen's song, "Heaven Absolve My Soul," his velvety and sympathetic touch, the many graces and refinements of his playing and his poetic presentment of the contents of the compositions give exquisite pleasure.

The Chopin Prelude and Impromptu have seldom been so well interpreted here, and his performance of all the selections from the Polish composer's works showed a very just appreciation of their significance and uncommon artistic means for expressing it. Evidently he is more fully in sympathy with Chopin or understands him more thoroughly than he does Beethoven, as in neither the allegretto nor the presto of the sonata did he reach the high artistic plane of his efforts in interpreting the Pole. His reading of Beethoven is intelligent and traditional, but is lacking the authority of the interpreter, who comprehends every shade of meaning in the message that Beethoven conveys.

Mr. Barber was also heard in a Handel Gavotte, Preludes by MacDowell and Rachmaninoff, Moszkowsky's "Etincelles," a minuet



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and a caprice by Stavenhagen, with whom he studied abroad, and as one of his encore numbers Liszt's "Petit Valse." By reason of his exceptional talent and artistic performances, he aroused so much enthusiasm that he was recalled twice after the final number and very obligingly added two selections to those already played. Few artists appearing in Syracuse in recent years have made a stronger impression or gave more pleasure to their hearers.—Syracuse Post-Standard, February 7, 1901.

Delightful Recital.

Mr. Barber Pleased His Audience of Music Lovers.

The piano recital given by William H. Barber in the Assembly Hall of the University Block last evening deserved a larger attendance. Mr. Barber's recital was wholly satisfactory to those present, who evinced considerable enthusiasm. He has not been heard here in some time, and his playing was almost a revelation. Mr. Barber is a musician, not a technical player. Not that his playing last evening revealed a lack of technic, but he did not allow his muscular virtuosity to dominate in any way his truly musicianly playing of nearly all of the pieces. Among the heavier compositions, the Hungarian Rhapsodie, No. 13, by Liszt, and the second movement of Beethoven's "Moonlight" sonata and Chopin's Ballade in D flat major, were given the most favor. Some dainty little bits which he played to perfection were Grieg's "Wedding Day," "Spring Song," Moszkowski's "Etincelles." The audience almost went wild over the last named piece, demanding encore after encore.

Mr. Barber's interpretation of Chopin is more nearly like that of De Pachmann than any pianist who has been heard here of recent years, and it seemed to be a regret to the audience that there were not more Chopin numbers on the program. However, several of his encores were by this composer. He was recalled twice following the close of the program and played two additional selections. His playing was enjoyed to the fullest extent by those who heard him, and it is to be hoped that he will be heard here again under more auspicious circumstances.—Syracuse Evening Herald, February 7.

A Fine Pianist.

Mr. Barber in the First of Four Delightful Evenings.

The first in a series of "Four Delightful Evenings" was the piano recital at the Auditorium last evening by William H. Barber, of New York. The attendance was not as large as it should have been, although the audience was fair in point of numbers. Mr. Barber's program was as follows:

Gavotte in B flat.....	Händel
Prelude, op. 10, No. 1.....	MacDowell
Sonata, op. 27, No. 2.....	Beethoven
Adagio Sostenuto. Allegretto. Presto Agitato.	
Heaven Absolve My Soul.....	Lassen-Liszt
Wedding Day.....	Grieg
Improvisation (new).....	Mason
Prelude in C sharp minor.....	Rachmaninoff
Etincelles.....	Moszkowski
Isolde's Love-Death.....	Wagner-Liszt
Impromptu, in F sharp major.....	Chopin
Valse, in C sharp major.....	Chopin
Prelude, in D flat major.....	Chopin
Ballade, in A flat.....	Chopin
Menuetto Scherzando.....	Stavenhagen
Romance, in F sharp.....	Schumann
Hungarian Rhapsodie.....	Liszt

Mr. Barber is as fine a piano virtuoso as has ever appeared in public in Utica. His program covered a wide range, but he played all the selections with equal ease, grace and skill. He had quite a number of heavy selections which he played with much power. But whether the selection was light, delicate and fanciful, or ponderous and majestic, he played both in very artistic style. In his Moszkowski number he showed wonderfully rapid and brilliant execution. His Chopin numbers were particularly beautiful, being executed with great clearness and precision. The Menuetto Scherzando of Stavenhagen was one of the gems of the evening, and was repeated in response to an encore. The Schumann "Romance" was also encored. The closing number, Liszt's Hungarian Rhapsodie, is one often played by aspiring pianists, but it has never been better played in this city than it was last evening. Mr. Barber is not only a most skilled player, but he puts more heart into his music than most players. He seems to feel every phrase of the music and has the power of making his auditors feel it. Although an American, Mr. Barber compares favorably with foreign born players, and his playing is so perfect that it leaves no room for criticism.—Utica Daily Press, February 5.

Tenor Bacheller's New Home.

This is in Pelham Manor, and has just been completed, the Bachellers naming it "Il Bosco." Mr. Bacheller is one of few singers who can say they own their own home.



PHILADELPHIA OFFICE THE MUSICAL COURIER
4230 Regent Square, February 10, 1901.

It is not often the pleasure is ours of listening to a composition just as the composer intended it to be played, and for this reason Mr. MacDowell's piano recital this afternoon was of peculiar interest to us all, for apart from his pianistic ability, which in itself would be sufficient pleasure for one afternoon, we had the rare treat of admiring all the vivid coloring of the tone paintings that glowed with life and beauty.

The most notable of these wonderful reproductions of tangible form was "The Eagle," op. 22, No. 1. The crawling of the seas is vividly before one, causing one to forget the eagle basking in the sun, and thus rendering the sudden crash, symbolic of the swoop of the eagle, all the more startling and realistic. This composition, as well as "The Poem," op. 31, No. 2, was vigorously redemanded by the audience.

His version of Beethoven's so-called "Moonlight" Sonata was full of soft poetry and feeling.

On Wednesday evening last a piano recital was given by Stanley C. Muschamp, Jr., assisted by L. M. Remort, clarinet, and J. K. Witzemann, viola. A well-known chosen program, including works by Bach, Beethoven, Schumann, Chopin, Mozart and others, was well played by the young artists. Mr. Muschamp has an extremely musical temperament.

Another piano recital by a musician well known to Philadelphia was that by Constantin von Sternberg. This pianist is always interesting on account of his healthy and artistic musical interpretations.

America, Germany, Italy and Russia were all represented on his program, but alas, the "Japanese Sketches" were most evidently from a European pen; they had, however, caught the flavor of the East to some extent.

After the performance of these sketches Mr. Sternberg was interrupted by Lincoln Eyer, who, on behalf of many admiring friends of the pianist, presented him with a portrait of himself recently painted by a Philadelphia artist, Carl Becker. The presentation speech had been well worked out by the clever lawyer, Mr. Eyer, but alas for those who pin their faith on an audience! Caprice led this one to view Mr. Eyer's speech as extremely amusing. Each new heroic on his part was greeted by scarcely suppressed bursts of merriment from the audience.

Before this letter goes to press the Choral Society will have tendered a complimentary concert to their associate members, on Monday evening, at the Academy of Fine Arts. They will be assisted by the following soloists: Miss Kathryn McGuckin, contralto; Miss Kathrine L. Tegmeier, soprano, and William G. Thunder, pianist. The chorus, under the direction of Henry Gordon Thunder, will sing selections by Wagner, Leslie, Chadwick, Fanning and Gounod-Gilchrist.

On February 24 Frederic Maxson's choir at the Central Congregational Church will give their monthly musical

service. Rossini's "Stabat Mater," which they sang with so much success last year, will be the work selected for the occasion. Madame Suelka, Miss McGuckin, Mr. Smith and Mr. Hinckley will be the soloists.

On Easter Sunday evening this choir will sing selections from Gounod's "Redemption."

On March 2 Mr. Maxson will give an organ recital at his church, commencing at 3:45 P. M. This is only one of the many recitals for which this talented organist is booked during the month of March.

At a recent musical Miss Susan Cole, the Virgil Clavier exponent, was asked to give a short talk on the merits of this little instrument. Practical illustrations were given by two of her pupils, who won the admiration of the audience by their intelligent work.

DOMINGA LYNCH SOUDER.

Hayes Pupils' Song Recital.

THE song recital by the pupils of J. Jerome Hayes, given on Wednesday last at Carnegie Hall, was unusual in more respects than one. It is seldom indeed that a so interesting and really enjoyable pupils' recital is heard. Encores and double encores were frequent, and what is more they were deserved.

A number of Mr. Hayes' pupils have already sung in concert, and this fact was made apparent by their ease of manner and the total absence of self consciousness.

In Miss Florice Marie Chase, Mr. Hayes has a pupil of whom he may well be proud. Her singing was the feature of the evening. Heathe Gregory, a young basso profundo, has a voice of great depth and power, which is capable of still greater development. Mrs. L. F. Whitney sang the "Ave Maria" (Bach-Gounod) with considerable expression, but she evidently suffered from nervousness. Miss Ella Marie Jepson sang an "Irish Love Song" (Lang) charmingly and gracefully. R. E. Phillips, Jr., has a voice of the true oratorio quality, and his "Arms and the Man" ("Samson") was sung smoothly and intelligently.

Master Nathan Freyer, a pupil of E. A. Parsons, played several lengthy and difficult compositions by Mendelssohn and Rubinstein with musical understanding, and displayed a technic rarely seen in so young a player.

Mrs. J. Jerome Hayes, who accompanied, was at all times in complete sympathy with her singers.

The "Washington Post" Writes of Helen Hay Songs.

THE following article in regard to the "Three Songs," words from "Some Verses," by Helen Hay, and music by Berenice Thompson, appeared in the Washington Post of January 27:

The three new songs by Mrs. Berenice Thompson, written for the verses of Miss Helen Hay, daughter of the Secretary of State, are attracting much attention, both here and in New York. Mrs. Thompson is a thorough musician. Her songs are all a little melancholy in character, but they fit the words. Each one has its own particular beauty, but the last two, "The Everlasting Snows" and "Sleep, My Heart," are gems. The first-named is particularly dramatic, the prelude being quite majestic. They are all for low voice, and will admit of much study. Jasper Dean McFall, for whom they were written, has sung them several times with much success.

The songs are published by E. F. Droop & Sons, Washington, D. C.

C. Whitney Coombs.

THERE has just been issued a new Lenten motet for tenor solo and chorus, by Mr. Coombs, entitled "The Sorrows of Death." This is undoubtedly the best work of this character which this composer has produced since his "Vision of St. John."

"The Sorrows of Death" will be sung for the first time at the Church of the Holy Communion (Sixth avenue and Twentieth street) on Sunday evening, February 24, at the 8 o'clock service.

Friedheim's American Tournee, 1900—1901.

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American Tour,
Beginning February 3.
Ending May 15.

European Tour, October, 1901.

GODOWSKY

"Godowsky has gained the public and will always hold it."—*Berlin Lokal Anzeiger*, January 17, 1901.

"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 13, 1900.

"Godowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 31, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kleine Journal*, January 9, 1901.

Steinway Piano Used.



616 Twelfth Street, N. W.,
WASHINGTON, February 9, 1901.

WASHINGTONIANS like their music, like their wine, old. All old tunes which were written at about the time of Rameses II. are popular here, and if any local performer or music teacher could set up the claim of having lived here ever since the year 2000 B. C. he would be sure of an overwhelming Washington patronage. Hence it will not appear as a matter of surprise that the most important musical event of the past week was quite overlooked by the majority of the public, and, like some newspaper editors, it was quite ignorant of any news value attaching to this important event.

I refer to the Philharmonic Club concert last Wednesday, at which there appeared a new string quartet, which may become a permanent one in this town. This quartet consisted of Anton Kaspar, first violin; Robert Stearns, second violin; Josef Finckel, viola, and Ernest Lent, 'cello. The quartet furnished to the small but appreciative audience a delightful treat, which will not soon be forgotten. The program consisted of the Beethoven Quartet, op. 18, No. 1, and the last movement of Schumann's famous Quintet, in which the quartet had the assistance of Mrs. Lent at the piano. There was also a Trio for piano, violin and 'cello, by Arensky, and Emilio Pizzi's Prelude to "Gabiella," also written for three instruments. Of the playing of this quartet the first thing to be noted was the almost wonderful similarity of tone produced by the first and second violins. It was impossible to tell when one stopped and the other began.

Then the tone quality of the 'cello suggested that the first violin had contrived to carry its register below the G string in some mysterious way. For a first appearance the artistic finish of the performance was far above the ordinary, and about the only fault which could be found was that the Quintet was played just a trifle too fast. All repeats were observed.

The concert also introduced Miss Florence Stevens, a pupil of Mr. Lent, who played with great skill. Mrs. Lent was in her usual good form, and the program was a good example of the musicianly entertainments always given by the Philharmonic Club.

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The Washington Philharmonic Orchestra gave its second concert with much greater success than was accorded the first. The orchestra did itself proud on this occasion, and there was a great improvement in the first violins over the former concert. Every man was on his met-

tle, and the success of the concert, from a musical standpoint, was assured from the first. Being a new orchestra, there were of course several points to criticize adversely. The first part of the "Tannhäuser" overture was played too slowly, and in one or two places too softly, and in the Weingartner arrangement of Weber's "Invitation to the Dance" the strings sometimes drowned out the woodwind when the latter had a melody to bring out.

This composition, by the way, is one of the most ingenious things I have ever listened to, and Weingartner has fairly out-Webered Weber in his contrapuntal manipulation of the familiar tunes of this popular piece. The soloists were Mrs. H. Clay Browning and Charles H. Rabold. Mr. Rabold's beautiful voice and his excellent interpretations were no surprise to those who have heard him before, and the sentiment was expressed that it was unfortunate that Mr. Rabold should not make more use of his splendid organ on the concert stage.

Mrs. Browning sang the "Mad Scene" from "Hamlet," in which she did not do herself full justice on her highest notes on account of an indisposition. I had the pleasure of hearing her sing the aria on Tuesday, however, with an organ accompaniment by Dr. Bischoff, and this time her tones were thrilling and her high notes beautifully clear and distinct. W. H. Santelmann, who has been in a large degree responsible for the good results of the orchestra, was presented with a gold badge by his brother Elks near the close of the concert.

On Tuesday the Damsch Society, under its efficient leader, Otto Torney Simon, presented at its concert several vocal numbers with exquisite shading. They were assisted by Ericsson Bushnell, bass, who sang well, but overdid the sentiment in everything. Paul Miersch played the 'cello very well, but sometimes he did not seem to get the proper amount of resonance out of his instrument. He played an original composition which consisted of a characteristic melody and a florid piano part of great merit, which was rendered in splendid shape by Arthur Mayo, one of the superb accompanists and pianists of this town. Mrs. Browning's songs were one of the most delightful parts of the program. She sang three short pieces and also the "Mad Scene" from "Hamlet," mentioned above.

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The program which H. H. Freeman gave at St. Mark's Pro-Cathedral last week included Rubinstein's Melody in F, for harp and organ; Bach's Toccata and Fugue in D minor, Thorne's "Simple Aven" (a confession), and Wagner's march and chorus from "Tannhäuser," arranged for organ by Homer S. Bartlett. He was assisted by Miss Anita Cluss, harpist, and Master Harry Helwig, soprano.

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Many important notices, together with the Washington letter, were omitted from the paper last week for lack of space.

BERENICE THOMPSON.

Dohnanyi's Farewell Recital—A Beethoven Program

ERNST VON DOHNANYI, whose interpretation of the great Beethoven Concerto in E minor at the last Philharmonic concert was the real attraction, is to give a farewell piano recital in Mendelssohn Hall on Saturday afternoon, March 2, at 3 o'clock. The program will be one of unusual interest to all musicians, for it will consist entirely of the compositions of Beethoven. A Beethoven recital in this city is somewhat of a novelty, we not having had one since Eugen d'Albert first visited here.

Liszt-Burmeister Concert.

Program and Details of the Benefit for Monument Fund.

ALL musicians in Greater New York and vicinity who recognize the genius of Franz Liszt and the value of his compositions to musical literature should purchase at least one ticket for the Liszt concert arranged by that distinguished pupil of the Weimar master—Richard Burmeister. The concert, which will be given at Mendelssohn Hall, Thursday afternoon, February 28, is for the benefit of the proposed Liszt monument at Weimar.

A fortnight ago THE MUSICAL COURIER, February 6, published the details and reproduced a cut of the monument designed by Hermann Hahn, of Munich. The design of the monument is beautiful, and the cost of erecting it has been estimated at \$11,000. Through the Liszt pupils in Europe and the Allgemeine Deutsche Musikverein \$8,000 have already been subscribed, and it would indeed be a noble tribute from this country if the greater part of the remaining \$3,000 could be secured here.

Mr. Burmeister naturally reverences the memory of his great master, and as he is one of the very few Liszt pupils before the public, all the work for the concert has been a labor of love.

Burmeister himself is a splendid Liszt interpreter. This winter at the concert by the New York Arion Burmeister played his arrangement of the Liszt "Concerto Pathétique." Originally written for two pianos, Burmeister transcribed it for one piano with orchestral accompaniment, and the work found favor with the musicians who heard it at the time. While not playing as often in New York as he should, Burmeister, who now resides in this city, has appeared this winter as soloist at concerts in the West. At the concert with the Chicago Orchestra he scored an immense success. At that concert Burmeister played his own Concerto, a work that reflects a high type of musicianly thought.

At the music festivals in New England last autumn Burmeister proved himself a performer of great parts, and the critics paid just recognition to his rare talents.

Without indulging in expressions of maudlin nonsense, Burmeister's personality is probably one of the most delightful of any male pianist before the public to-day. Tall and straight as an Apollo, with the head of a poet and the face and eyes of peculiarly noble and spiritual cast, he appears at times to be more of an ideal than a reality.

In commenting upon Burmeister's looks one of the New England critics stated that his "eyes and head reflected an uncommon type of genius."

At the concert to-morrow week Burmeister will have the assistance of Madame Schumann-Heink, an excellent Liszt singer. The program, of course, will be devoted entirely to Liszt compositions. The works selected will be those rarely if ever heard these days at New York recitals. The Sonata in B minor, which Burmeister will play, is the only sonata written by Liszt for the piano. The Liszt transcriptions of Bach, Mendelssohn and Wagner all promise to evoke unusual interest. Burmeister will play Madame Schumann-Heink's piano accompaniments, as these require the skill of a pianist rather than the dexterity of the professional accompanist.

The two artists and the program which they will present should crowd Mendelssohn Hall from the front row

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in the parquet to the topmost seat in the gallery. The program for the afternoon follows:

- Variations on the Basso continuo of the Crucifixus of Bach's
B minor Mass, ending with a Choral.....Liszt
- Two Piano Transcriptions—
On Song's Pinions, by Mendelssohn.
Senta's Ballad from Wagner's Flying Dutchman.
Mr. Burmeister.
- Three Songs—
Ueber allen Gipfeln ist Ruh'.
Es muss ein Wunderbares sein.
Der Du vom Himmel kommst.
Madame Schumann-Heink.....Liszt
- Sonata in B minor.....Liszt
Mr. Burmeister.
- The Three Gypsies.....Liszt
Madame Schumann-Heink.
- Bénédiction de Dieu dans la solitude.....Liszt
- Valse Impromptu in A flat major.....Liszt
- Fester Carnival.....Liszt
Mr. Burmeister.

THE MUSICAL COURIER has been requested to announce that the entire gross receipts of the concert will be forwarded to Germany.

Concert by the Women's String Orchestra.

THE second concert by the Women's String Orchestra attracted the usual large and fashionable assembly of women at Mendelssohn Hall last Monday afternoon. Having delved into the treasures of Bach compositions, Conductor Lachmund put on his program two of the unfamiliar Bach works, the "Sinfonie-Satz" and the Concerto in E. The first named has never been performed here. The violin solo was played by Miss Anna Otten, and assisting the String Orchestra there were two oboes, three trumpets and a pair of kettledrums. The Concerto for violin, flute, oboe and trumpet was played by Miss Otten and Messrs. Kurth, Doucet and Jacob Hager, the String Orchestra playing the accompaniment. Miss Otten, as an extra Bach solo, played the air from the D major Suite.

A new serenade by Arthur Foote, a lullaby by Mr. Lachmund, for the violins and violas, and Godard's beautiful "Adagio Pathétique" completed the orchestral numbers, and the fair performers particularly distinguished themselves in the Godard and Lachmund compositions. The last movement of the Foote Suite, a gavotte, was also smoothly played. There is nothing remarkable about the Foote music. It is still written like all of that composer's scores, but the first hearing of his serenade revealed nothing inspirational. Mme. Schumann-Heink sang to organ accompaniments the tearful "Armida" Aria, by Gluck; "Our Father," by Carl Krebs, and Schubert's "Omnipotent." The organ accompaniments were played by Carl Mueller. April 11 is the date of the third concert.

Sinfonia Club's Convention.

The New York, Boston, Philadelphia and Ithaca chapters of the Sinfonia Club, which is described as the "male students' musical fraternity of America," will meet in Boston on April 16, 17, 18, 19 and 20.

Samuel Richard Gaines, vocal teacher, of Detroit, Mich., gives monthly studio musicales. The one for February took place Thursday, the 7th, when several novelties by Tschaiakowsky, César Franck, Dvorák and Arthur Somervell were presented.

Chorale Society Concert.

AN enjoyable concert was that of the Chorale Society, under the direction of Alfred Jewett McLean, at the West Side Y. M. C. A. Hall, Tuesday evening, February 12. Soloists were Miss Florence Mulford, contralto, and Alfred Jewett McLean, tenor. The program consisted of the following numbers: "When the Bloom Is On the Rye," Sir H. R. Bishop; "When Allan-a-Dale Went A-Hunting," De Pearsall; "Autumn Thoughts," Massenet; solo by Miss Mulford, "In the Stilly Night"; German Folk-song, Brahms; "Sunshine Song," Grieg, with soprano obligato by Mrs. Amelia Springer; "The El-

hand, and exerts a magnetic influence over them, which accounts for the fine effect as a whole.

Nothing could have been more beautifully sung than the difficult number by Rheinberger, "Night Song," or the pathetic German Folk-song by Brahms, "In the Stilly Night." It had just the right shading to display the intense emotion demanded by both words and music.

Clarence R. Smith proved to be a good accompanist.

Obituary.

Ethelbert Nevin.

ETHELBERT NEVIN, the composer, died last Sunday afternoon at his home, 40 Trumbull street, New Haven, Conn.

Nevin was born at Edgewater, Pa., in 1862, and his gift for writing melodies was discovered almost in childhood. The songs, "Good Night, Beloved," and "O That We Two Were Maying," were composed soon after the youthful composer entered his teens. Some of his later songs, "Narcissus" and "The Rosary," also became very popular. He wrote a large number of part songs and several compositions for the piano. Among the latter, "May in Tuscany," is well liked by young students. Besides being a "prodigy composer," Nevin was regarded as a boy as a "wonder child pianist." His musical studies were continued in Europe for years, and on his return to this country Nevin lived for a time in Pittsburg.

There he married Miss Anne Paul, who, with two children, survives him. It was only recently that Nevin transferred his home from Pennsylvania to New Haven, the "Elm City." The advantages offered at Yale and the friendship of Horatio W. Parker, head of the Yale music department, were the inducements which caused the composer to leave his early home and seek the new one in New England. Nevin was at work upon new compositions when he became suddenly ill last Friday. Apoplexy was the cause of his death. Nevin was not a great composer, but his music had that appealing quality which the masses comprehend. Hence the great popularity of the young composer, for he was a young man, only thirty-eight.

Alexander—Powers Musicales.

MRS. HADDEN-ALEXANDER and Francis Fischer Powers provided another treat for music lovers on Monday evening last in Carnegie Hall, when they gave another in their series of delightful monthly musicales. Mr. Powers, by that ingenuity so characteristic of him, practically had his last unusual program repeated by a different set of pupils. The program was unusually long, but the interest and pleasure were sustained throughout. Among those whose vocal contributions gave the most pleasure were Mrs. Arthur Lingfelt, of Topeka, Kan.; Miss Emilie Packer King, of Topeka, Kan.; Mrs. Sherman Stanley, of Kansas City, Mo.; Miss Mary Lansing, of Troy, N. Y., and Miss Florence Levi, of New York. The other pupils did equally well, but space will not permit the chronicling of thirty-two names, the number of pupils who took part. The piano contributions of Miss Edna Gerry and Harry Stewart Briggs, pupils of Mrs. Alexander, were among the features of the evening, as usual with this superior teachers' pupils.



ALFRED JEWETT MCLEAN.

der Blossoms," Kopyloro; "Could I," Tosti, and "Im Herbst," Franz. Tenor solos by Mr. McLean. "A Rose Garden," Leslie; "Marietta" (Neapolitan Folk-song), male voices. Songs: "Ye Banks and Braes," MacDowell; "The Rosary," Nevin; "I'm Wearin' Awa," Foote, sung by Miss Mulford; "Night Song," Rheinberger; "Men of Harlech," Welsh national air.

Miss Mulford was happy in her selections. Her rich contralto voice is well adapted to songs of this kind. To this she adds a fine stage presence and gracious manner. She gave several encores. Mr. McLean's tenor solos displayed taste and skillful training. His voice is pleasing in quality and he was obliged to respond twice to encores. The chorus was well balanced. The good attack and clear enunciation speaks volumes for their director, especially as all the chorus numbers were sung à capella. A prominent member of the society states that all rehearsing is also done absolutely without any instrumental accompaniment whatever. Mr. McLean is a young man who should have a fine future. He is conscientiously working for the true advancement of art, and his work will be a living monument to his musicianly zeal. He held his singers well in



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

THE Friday matinee and Saturday evening concert of last week of the Chicago Orchestra contained as novelties the overture by Clarence Lucas and a concerto by Lalo. The overture proved exceedingly attractive. The dedication of this composition to Theodore Thomas is only a slight token of appreciation from the composer, as it was through the encouragement and approval of Mr. Thomas that Mr. Lucas first determined to devote himself to the art. Mr. Lucas has given his overture the title of "Macbeth." There is very little attempt, except in name, to give a musical illustration of the Shakesperian tragedy. Mr. Kramer, the concertmeister of the orchestra and soloist for this occasion, excelled any performance he has given before.

The fifteenth concert, which will be given Saturday, 23d, and Thursday, 21st, instead of Friday, will be a request program, composed of the following:

Overture, Sakuntala, op. 13.....	Goldmark
Symphony No. 3, F major, op. 90.....	Brahms
Tristan and Isolde.....	Wagner
Prelude and Isolde's Love Death.....	
Les Erinnyes, Tragedie Antique.....	Massenet
Solo violoncello, Mr. Steindel.....	
Andante con Variazioni (from the Kreutzer Sonata).....	Beethoven
Orchestration by Theodore Thomas.....	
March Funebre.....	Chopin
Orchestration by Theodore Thomas.....	
Allegro Molto Vivace.....	Tschaikowsky
Finale, Adagio Lamentoso.....	Tschaikowsky
Last two movements from Symphonie Pathétique.....	

The Mendelssohn Club, under the guidance of Harrison M. Wild, at Central Music Hall, the evening of February 14, gave the second of the series of this season's concerts. The concert, both in program and performance, was far beyond the average in entertainment. Mr. Wild and the Mendelssohn Club may deservedly receive congratulations upon the marked improvement from season to season in attack, quality of tone, phrasing and variety of musical expression. A club of this kind has for its object the amusement of the public and educational improvement of the members.

Mr. Wild is a conductor among the first. In reading different compositions he is always sensible, and yet gives a sympathetic reading and enters fully into the mood or spirit of the selection, conducting with an authority that is ever alive to temperament. The club for ensemble singing deserves special mention for the clear enunciation with which they gave the words in each number. The group of songs by Lloyd, Root and Othegraven were given with a satisfactory finish and completeness which

compelled the repetition of "Old Kentucky Home" and the merry "Piper of Dundee."

Mrs. Genevieve Clark Wilson gave "The Bell," Saint-Saëns, and "In Summer Time," by German, in her own peculiar style, which always receives most well deserved applause. This artist's tone production, phrasing, enunciation in singing are well known from East to West. As an encore she gave the beautiful, but by no means easy of rendition, Irish love song "Mavourneen," by Margaret Lang. The word "Mavourneen," which ends each verse upon F and G, is no easy matter to always bring out clearly and sweetly. This artist is most fortunate in knowing how to sing songs of this style with just the right shade of expression and feeling without being dramatic. The hearty applause received upon her first appearance demonstrated the popularity of this musician in this her home.

Sidney Biden, baritone, is another artistic singer who is careful in detail. Upon this occasion his Franz and Buckler numbers were given with a fine conception of the songs as intended by the composers. The "Als ich zum ersten Mal dich sah" was essentially good, showing excellent taste and quality of voice, shading and expression. Mr. Biden in this spacious hall sang to far greater advantage than we have heard him on previous occasions where surroundings were not so favorable. As an encore he gave Franz's "Marie." In the solos in Arnold Krug's "Fingal," op. 43, by Mrs. Wilson and Mr. Biden, one wished the orchestra somewhat more subdued, as many fine phrases given by these artists were lost through the predominance of sound. The program of this concert was given in a previous number of THE MUSICAL COURIER.

Few musical societies are so blessed as the sixty happy members of the Mendelssohn Club. What more can be wished for when it has a subscription list which is large enough to be closed before the first concert of the season is given, and without the selling of any single tickets sufficient funds are assured to make possible the engaging of first-class soloists and of such members of the Chicago Orchestra as are needed for proper orchestral accompaniment. Such financial prosperity is as delightful as it is exceptional, and no wonder they sing as if they enjoyed it.

Saturday evening, February 16, at 8 o'clock, Mr. Pfefferkorn gave a piano recital in the banquet suite of the Hotel Metropole. The program consisted of:

Sonata, op. 53.....	Van Berthoven
Fantaisie, op. 49.....	Chopin

Ballade, op. 10, No. 4.....	Brahms
Chrysalis.....	Pfefferkorn
Iris.....	Pfefferkorn
Tarantelle in B (MS.).....	Pfefferkorn
Magic Fire Scene from Die Walküre.....	Wagner-Brassin
Nocturne in F.....	Schumann
Rhapsodie Hongroise, No. 6.....	Liszt

The piano recitals of Otto Pfefferkorn are always a source of pleasure; this one proved not an exception in artistic interpretation and technical treatment.

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Under the direction of C. A. Fischer Sunday, February 10, was given "The Vincennes Musical." The soloists on this occasion were: Mrs. Jayne Waterous, contralto; Miss Della Thal, piano; Herbert L. Waterous, bass; Frederick V. Bowers, baritone; Adolph Loeb, violin; Harry E. Davis, ballade horn, and Mrs. Julia Waixel, accompanist. The program had the following entertaining numbers:

Memoria.....	Lynes
The Quest.....	Smith
Wait.....	Mr. Davis.....Bowers
Always.....	Mr. Bowers.....Bowers
Adagio.....	David
Hungarian Dance.....	Brahms-Joachim
The Horn.....	Mr. Loeb.....Flegier
E flat major Etude.....	Mr. Waterous.....Chopin
Air de Ballet.....	Moszkowski
The Way of the Cross.....	Miss Thal.....Solomon
New Compositions.....	Mr. Davis.....Bowers
La Vision.....	Mr. Bowers.....Gounod
Mazourka.....	Mr. Loeb.....Zarzycki
Selected.....	Mr. Loeb.....Zarzycki
Waltz, Man lebt nur einmal.....	Mrs. Waterous.....Strauss-Tausig
Vocal duet (selected).....	Miss Thal.....
	Mr. and Mrs. Waterous.....

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Miss Jeannette R. Holmes gave an enjoyable song recital at Mrs. Carl Stone's, 2220 Calumet avenue, Thursday evening, February 14. The selections given were from the following composers: Edward German, Maude Valerie White, Cossard, Weber and old Irish and old Scotch songs.

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At the American Conservatory of Music Saturday afternoon, February 23, there will be given a recital by the advanced students of J. J. Hattstaedt, Allen Spencer, J. Clarke Williams, J. Van Oordt and Miss Lumm. The program is as follows:

Rondo Capriccio.....	Beethoven
Barcarolle, in A minor.....	Earl Blair.....Rubinstein
The Soul of the Violin.....	Miss Amy Moulton.....Merrill
(Violin accompaniment, Miss Ruth Cadwallader.)	Miss Buffington.....
Printemps d'Amour.....	Gottschalk
Nocturne, op. 15, No. 2.....	Chopin
Hark, Hark, the Lark!.....	Schubert-Liszt
Les Etincelles.....	Moszkowski
Mazurka, for violin.....	Miss Amanda Closius.....Zarzycki
O, No!.....	Miss Rachel Steinmann.....Bell
Frühlingsrauschen.....	Miss Henrietta Lange.....Sinding
Scherzo, op. 31.....	Chopin
Polonaise, in A major.....	Frithjof Larsen.....Chopin
	Oscar Streger.....

● ▲ ●

A young Venetian, named Alberto Gentili, has recently had his first opera produced at the Royal Theater.

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Munich. This opera is called "Weihnachten." This first performance was so satisfactory that seven German theatres offered to put it on the stage. Critics declare that the work is so creditable that it has at once placed the young composer permanently as an equal in composition to Mascagni and Leoncavallo.

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Allen Spencer's four musical lecture-recitals contained the following from Schubert, Beethoven and Weber:

PART I.

Beethoven, Weber and Schubert.

PART II.

Ludwig Van Beethoven—
Sonata, op. 27, No. 3 (Moonlight).
Dance of Dervishes (Ruins of Athens).
(Arranged by Saint-Saëns.)

Carl Maria Von Weber—
Polacca Brillant, op. 72.
Franz Schubert—
Moment Musical, in A flat.
Impromptu, op. 142, No. 3 (Theme and Variations).
Erlicking (arranged by Liszt).

The fifth musical lecture-recital of February 13, given at the Academy of Our Lady, Longwood, Ill., had for its subject the following composers and selections:

Bartholdy—
Andante and Rondo Capriccioso, op. 14.
Two Songs Without Words.

Schumann—
Nachtstück, F major.
Aufschwung (Soaring), from op. 12.
Warum? (Why?), from op. 12.
Grillen (Whims), from op. 12.
Romanza, F sharp major.
Novelette, op. 21, No. 7.

Chopin—
Two Preludes.
Polonaise, op. 71, No. 3.
Berceuse (Cradle Song), op. 57.
Waltz, op. 70, No. 1.
Mazurka.
Two Etudes.

Mr. Spencer has met with most flattering success in giving these interesting and useful lecture recitals.

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The University of Chicago Glee, Banjo and Mandolin Clubs, which gave a concert in Central Music Hall on Tuesday evening last, proved, at least in University circles and many of the social clubs, the society event of the season. One amusing number on the program was the Chicago song written by a member of the University. The Glee Club is composed of seventeen members. Donald C. Dyer, leader of the Banjo Club, was formerly leader of the Armour Institute Banjo Club. George C. Davis has been the leader of the mandolin club for four years. There are six in the banjo club and fourteen members of the mandolin club. In the last week of March the combined forces will tour the South in comic opera.

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The entertaining lecture-recital ballads and ballad singing by Mr. Bicknell Young, baritone, and Mrs. Bicknell Young, pianist, are illustrated by the following selections:

Old Ballads—
Light o' Love.....Middle of the sixteenth century
Green Sleeves.....1580
Who's the Fool Now.....1588
Come Live With Me.....1590
What Care I How Fair She Be.....1592
All in a Misty Morning.....1592
Love Will Find Out the Way.....1652
Drink to Me Only With Thine Eyes.....Seventeenth century
The Bloom Is on the Rye.....Sir H. Bishop
Modern English ballads—
Three Fishers.....Hullah
Three Merry Men.....Molloy
The Distant Shore.....Sullivan
Art Ballads—
Henry, the Fowler.....Löwe
The Sands o' Dee.....F. Clay
Lochinvar.....Chadwick

There is in process of preparation now a program which, when given, will prove unique—that is a program of American composers, combining those as far back as the nineteenth century and those of modern date.

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Miss Grace Dudley sang the solo parts of Mendelssohn's "Hymn of Praise" and a Bach cantata at a concert given by the Milwaukee à Capella Chorus on the 19th inst.

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Much enthusiasm has been created in the musical circles of Freeport, Ill., by the series of "Eight Evenings with Famous Composers," given by Maurice Aronson. Mr. Aronson gave on January 31 a Mendelssohn program, deriving the musical illustrations from a number of "songs without words" from music to the "Midsummer Night's Dream," the Scherzo in E minor, preludes and fugues, &c. On Tuesday night, February 19, Mr. Aronson will give the most ambitious program of the series, when Chopin will be the author of the evening. The program will consist of the entire list of pieces which Mr. Aronson played as a recital in Chicago upon the fiftieth anniversary of Chopin's death. The "Unknown Chopin," a lecture delivered at that time, will also be repeated on that occasion, in addition to a more extended list of musical illustrations from the various art forms which Chopin cultivated with particular success.

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Miss Katherine Johnson, who has pursued her piano studies with Maurice Aronson for the last two years, will be heard in a forthcoming recital in Chicago, in Mendelssohn's Prelude and Fugue in E minor, in Russian pieces by Balakireff and in Saint-Saëns' ballet music to Gluck's "Alceste." Miss Johnston is a very ambitious and talented student and possesses a capacity for work that knows no limits. In the near future Miss Johnston will be heard in an individual recital.

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The recital of German, French and English songs by Charles W. Clark and Mrs. Edwin Lapham, in University Hall, Fine Arts Building, on February 11, proved a most fitting introductory to what has been—although less in numbers of recitals and concerts given—an interesting week of music.

This recital of Mr. Clark, composed of the ten numbers of the "Eliland" and fourteen selections from other composers, was no small undertaking, even if in the finished pianist, Mrs. Lapham, one felt that the most delicate and intricate accompaniments would be executed each time just as they should be. As large an audience, if not the largest that we have noticed at any recital this season, demonstrated the popularity of this baritone in the home city. There is one thing about Mr. Clark's singing—you are impressed with the fact that he is ever a close student and is constantly progressing. Each season, although an artist, steady improvement is discernible in style, expression, quality of tone and control of voice. In the "Frauenwirth" of Fielitz's "Eliland," the sympathetic and plaintive reading of the last two stanzas was exceedingly artistic; the same can be added in reference to the tone expression given to the unusually pathetic and wistful lines of the last verse of the "Wandertraume." Versatility in style and good declamatory powers were strongly evident in the two last numbers. If for that evening there was any choice for us in the "Eliland" of Alexander von Fielitz, it would be the beautiful "Mondnacht," so full of rhythm in both voice and accompaniment—a composition so delicate in construction that it could be easily spoiled by either vocalist or pianist. There is much that could be said in regard to a proficient and artistic accompanist—of all the different and innumerable classifications of the mu-

sical profession, there is none more difficult to find or more appreciated by another division of the musical family—the soloist. Mrs. Lapham seems to be fortunate in combining the numerous qualities needed, that of a talent or musical intuition not acquired, but the source of a natural musical gift, associated with being a good reader and the art of anticipating the soloist in thought and yet seeming to follow. An accompanist who at the same time is endowed with the rare gift of self-abnegation, along with sufficient artistic sense to be in perfect harmonic sympathy with the soloist in the interpretations, will always be thoroughly appreciated in filling a musical niche that is frequently left vacant.

In Mr. Clark's reading of the "Monotone," written by Cornelius—a most difficult thing—we watched carefully for the least shade of falling from the original pitch, but was disappointed. There was a variety given in tone production and conception that at once verified the standing Mr. Clark has so long had the right to claim—that of being a broadminded and versatile musician. Much dramatic feeling was displayed throughout, and the impression that he will be at his best if he should ever appear in the operatic field was only more firmly cemented when he sang Massenet's "Vision Fugitive." In this selection Massenet himself would have been pleased and found little fault.

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Miss Emma E. Clark, pianist, and Miss Bessie Rathbun, contralto, gave a delightful program at the Browning class reception to Mrs. Moore, of the Chicago University, last Thursday.

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A Gluck-Haydn-Mozart recital was given last Saturday afternoon, February 9, under the auspices of the American Conservatory of Music by Allen Spencer, Miss Lou Caldwell, Miss Elaine De Sellem, J. Van Oordt, Josef Halameck and Jan Kalas. Miss Caldwell accompanied the entire program:

Andante and Variations.....Haydn
Canzonetta, My Mother Bids Me Bind My Hair.....Haydn
Aria, Che farò senza Euridice.....Gluck
Rondo in A minor.....Mozart
Aria, Batti, batti (Don Giovanni).....Mozart
Aria, Voi che Sapete (Figaro).....Mozart
Quartet in E flat, for piano, violin, viola and 'cello.....Mozart
Allen Spencer, Jan Van Oordt, Josef Halameck and Jan Kalas.
Miss Julia Caldwell, accompanist.

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Robert Stevens in a piano recital on last Tuesday evening in the Auditorium Recital Hall gave the Schumann "Carneval" and selections from Chopin, Rubinstein and Liszt in an artistic manner.

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In April, during the vacation of the Castle Square Company, there will be a series of concerts at Studebaker Hall, Fine Arts Building, given by Winderstein's Philharmonic Orchestra, Leipsic.

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On Friday evening the Ravenswood Musical Club gave its second concert at the Ravenswood Congregational Church, under the direction of P. C. Lutkin. The program included Mendelssohn's "Hymn of Praise" and the soloists were: Mrs. Clara Henley Bussing and Miss Louise Robinson, sopranos; George Hamlin, tenor; and Elias Arnold Bredin, organist.

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teachers gave the following program in Händel Hall, Saturday afternoon, February 16.

Wake Up, Little Daisy.....	Nettie Ellsworth
.....	Adele Whitney.
Tick Tack.....	Miss Martin
See Saw.....	Miss Martin
.....	Marion Haley.
Ding Dong Bell.....	Powers
Humpty Dumpty.....	Powers
.....	Huntingdon Patch.
The Larks.....	Ellsworth
.....	Pauline Edwards.
Boat Song.....	Mrs. Newcomb
Dance of the Marionettes.....	Mrs. Adams
.....	Cornelia Chandler.
The Clock.....	Powers
.....	Louise Hyde.
Good Night.....	Nettie Ellsworth
Sleigh Ride.....	Nettie Ellsworth
.....	Charlotte Smith.
The Answer.....	Nettie Ellsworth
.....	Sherwin Collins.
The Dance.....	Mrs. Newcombe
.....	Francis Newell.
Conversation.....	Spindler
Swing Song.....	Biehl
.....	Margaret Valentine.
Shepherd's Song.....	Mrs. Adams
The Hunt.....	Gurlitt
.....	Katharine Johnson.
What the Bells Say, No. 2.....	Mrs. Adams
A Melody.....	Gurlitt
.....	Katharine K. Chandler.
Swing Song.....	Nettie Ellsworth
Robin Sing in the Apple Tree.....	Newcombe
.....	Ross Bostwick.
Going to School.....	Ellsworth
Robin's Song.....	Ellsworth
.....	Helen Howe.
The Dance.....	Gurlitt
.....	Marguerite Gruber.
Autumn Leaves.....	Mokrejs
.....	Donald Murdough.
Cradle Song.....	Ellsworth
Merry Butterflies.....	Ellsworth
.....	Elizabeth Patch.
Hush-a-bye Baby.....	Miss Martin
.....	Ethel Hitt and Ada Hitt.
Boat Song.....	Ellsworth
What the Daisies Say.....	Ellsworth
.....	Kent Chandler.
The Two Singers.....	Landon
Doll's Lullaby.....	Ascher
.....	Evelyn Valentine.
Lullaby, Little Wrist Study (melody).....	Mrs. Adams
.....	Elizabeth Allbright.
Singing and Swinging.....	Mrs. Adams
In the Rocking Chair.....	Mrs. Adams
.....	Helen Johnston.
Marionettes.....	Rohde
.....	Eda Kuber.
Brownies' Dance.....	Miss Martin
.....	Arthur Lowenthal.
Bohemian Song.....	Aletter
Bee and Clover.....	Geibel
.....	Evangelina Wean.
In the Lovely Month of May.....	Merkel
.....	Clara Barton.
Youth and Joy.....	Schytte
.....	Ada Hitt.
Blacksmith.....	John Mokrejs
.....	Mark Vilim.
Trumpet and Flowers.....	Adams
Hide and Seek.....	Schytte
.....	Laura Dickinson.
Simple Confession.....	Thomas
.....	Emily Smith.
Rondo in C.....	Beethoven
.....	Bertie Hyde.

It was truly an interesting performance, when you consider the members of this class are from five to not over ten years of age. This kindergarten class, which is being taught music and piano by the Virgil Clavier system, has proved most successful in impressing the little ones with the dry rudiments of music through "Mother Goose" melodies and mechanical methods which are associated with the original idea of music. Mrs. Murdough has made a thorough study of the best known systems of technic; this she combines with the Clavier system, which is begun in practice of foundation exercises for shaping the hands for playing. In this comes the use of the table work combined with simple musical melodies. The table practice gives the children good position and finger action, and also aids them in physical development

before going to the piano. Study of tones are at once begun at the piano and constantly associated with the mechanical work. To be more explicit, what might be called the table teaching is preparatory the same as an architect is taught to draw before assuming the responsibility of building a large structure.

Mrs. Theodore Worcester, pianist, has been busy this winter filling engagements in the smaller cities of the State. Last week her recitals included one of unusual success in Decatur, at which Mrs. Worcester presented a Brahms and Russian program. Mrs. Worcester is a pupil of Godowsky, under whose direction she expects to continue after that artist returns to Berlin and settles down to his work there.

The artists at the first recital of the second series of ballad concerts announced by the Clayton F. Summy Company to take place on March 7 at 3 P. M., in University Hall, Fine Arts Building, will be Miss Helen Buckley, soprano; Miss Eleanor Scheib, pianist, and W. A. Howland, baritone. This will be the occasion of Mr. Howland's Chicago debut. He is at present director of the vocal department of Ann Arbor University. It is the idea of the promoters of these concerts—successfully inaugurated last season—to make them an annual feature of Chicago's musical season, and, as heretofore announced, they are for the purpose of introducing to the musical public the best new musical literature which appears from the leading publishing houses of the world.

Becker Lecture-Musicale.

THE second of this season's lecture musicales at the home of Gustav L. Becker, 1 West 104th street, was given on Saturday morning. The lecturer was A. J. Goodrich, whose works on musical theory are widely and favorably known. The subject was "Practical Musicianship." He directed attention to the greater value of studying the scores of the masters, compared with text book knowledge only; the need of being well founded, and the importance of ability to apply practically all theoretical knowledge. He defined a practical musician as one whose training enabled him in a way to recreate any ordinary composition, given the theme and general outline of design.

To illustrate his principles he called upon one of Mr. Becker's pupils, who had just played, Miss Johanna Reidenbach, to come to the piano, giving her a theme to remember from the notes without immediately playing it. After giving a description of its rhythmic and melodic construction and naming the signatures, she was asked to play it up through an octave in diatonic sequence, forming an eight measure phrase; then to transpose it from C major to D flat major; then to change the rhythm from common to triple time; then to find an accompanying counterpoint, note against note. Meantime several questions were asked as to the theoretic knowledge involved. Miss Reidenbach fulfilled the tests so well that Mr. Goodrich expressed himself highly pleased with her assistance in making a clear demonstration. These tests were entirely unprepared, and created a very favorable impression for both pupil and teacher.

Benham Piano Recital.

THE eighth of Victor Benham's piano recitals took place on Friday evening, February 15, at the Genealogical Hall, when his program contained the Sonata, op. 11, Toccata, "Fantasie-stücke," "Etudes Symphoniques," and "Waldscenen," by Schumann.

The next recital will be devoted to the Schumann Concerto and Fantasie and Liszt's E flat Concerto.

On Thursday evening, February 14, Mr. Benham gave a trio concert with Paul and Franz Listemann, with the assistance of Miss Helen Lang, a pupil of Mr. Benham, the program containing the Beethoven Trio, op. 70, No. 2; Saint-Saëns' Trio in E minor, and a Sonata for piano and violin by Mr. Benham.

Concert Record of Works by American Composers.

N. H. Allen.

Love's Messengers.....Miss L. A. Kline, Hartford, Conn.

Mrs. H. H. A. Beach.

Ecstasy.....J. C. Wilcox, Binghamton, N. Y.
Ecstasy.....Henry Gardner Davis, Buffalo, N. Y.
Ecstasy.....Miss Neenah Lapey, Buffalo, N. Y.
Ecstasy.....Mrs. Gerrit Smith, Buffalo, N. Y.
Ecstasy (with violin obligato).....Mrs. Henry R. Gilbert, Syracuse, N. Y.
Ecstasy.....Miss Helen F. MacMannus, Brooklyn, N. Y.
Ecstasy.....Mrs. Mercer, Richmond, Va.
Ecstasy.....Mount Union College, Alliance, Ohio

John Hyatt Brewer.

Sweet! (The Swallow's Song).....Mrs. E. K. Bradbury, Richmond, Va.

Arthur Foot.

Irish Folksong.....Mrs. Georg Henschel, New York, N. Y.
Irish Folksong.....Mrs. Georg Henschel, Brooklyn, N. Y.
Irish Folksong.....Mrs. Georg Henschel, Albany, N. Y.
Irish Folksong.....Mrs. Georg Henschel, Buffalo, N. Y.
Irish Folksong.....Mrs. Georg Henschel, Pittsburg, Pa.
Irish Folksong.....Mrs. Georg Henschel, Baltimore, Md.
Irish Folksong.....Mrs. Georg Henschel, Cleveland, Ohio
Irish Folksong.....Mrs. Georg Henschel, Chicago, Ill.
Irish Folksong.....Mrs. Georg Henschel, San Francisco, Cal.
Irish Folksong.....Madame Juch, Poughkeepsie, N. Y.
Irish Folksong.....Mrs. Maude Wilson Grove, Philadelphia, Pa.
Irish Folksong.....Mrs. D. Lyle Hawthorne, Buffalo, N. Y.
Irish Folksong.....Miss Jeanette Wallace, Brooklyn, N. Y.
Irish Folksong.....Monday Music Club, Adrian, Mich.
Irish Folksong.....Mrs. E. K. Bradbury, Richmond, Va.
Irish Folksong.....Miss Alberta Hays, Wheeling, W. Va.
Irish Folksong.....Miss Minnie Tracey, Albany, N. Y.

Clayton Johns.

Marie.....Mrs. E. K. Bradbury, Richmond, Va.

Jules Jordan.

A Life Lesson (There, Little Girl, Don't Cry).....Mrs. E. K. Bradbury, Richmond, Va.

Margaret Ruthven Lang.

My Ain Dear Somebody.....Stephen Townsend, Boston, Mass.
Meg Merilles.....Mrs. Charles Reitsch, Rockford, Ill.
An Irish Mother's Lullaby.....Detroit Conservatory of Music, Detroit
An Irish Mother's Lullaby.....Mrs. Cavens, Terre Haute, Ind.
An Irish Mother's Lullaby.....Monday Music Club, Adrian, Mich.
An Irish Mother's Lullaby.....Miss Mary Stewart, Syracuse, N. Y.
Ghosts.....Mrs. Cavens, Terre Haute, Ind.
Irish Folksong.....Mrs. Charles Merritt Field, Brooklyn, N. Y.
Irish Folksong.....Jas. Fitch Thomson, Boston, Mass.

Frank Lynes.

The Harlequin.....
Mazurka Favors, op. 24.....Detroit Conservatory of Music, Detroit, Mich.
Mazurka, in A flat.....
Second Tarantella, in A minor.....

John W. Metcalf.

Absent.....The American Conservatory, Chicago, Ill.
Absent.....Mr. Addington Brooke, New York, N. Y.

Edna Rosalind Park.

Memory.....Evan Williams, Orange, N. J.

Clara Kathleen Rogers.

From op. 34—
Love, from op. 32.....
The Stars Are with the Voyager.....Mrs. Caroline Clark-Bartlett, Boston.
My Heart Is Sair.....
For Love Is Blind.....
Clover Blossoms.....Mrs. E. K. Bradbury, Richmond, Va.
Confession.....
From Browning Songs, op. 27 and 32—
Good to Forgive.....
Ah! Love but a Day.....
Apparitions.....Mrs. Caroline Clark-Bartlett, New York, N. Y.
Years at the Spring.....
My Star.....
Appearances.....
A Woman's Last Word.....
Love.....
Apparitions.....Hallett Gilbert, Boston, Mass.

Gerrit Smith.

Alpine Rose.....Mrs. Gerrit Smith, Buffalo, N. Y.
Alpine Rose.....Mrs. Gerrit Smith, New York, N. Y.
Thoughts.....Mrs. Gerrit Smith, New York, N. Y.
For Thee, Kathleen.....Heinrich Meyn, New York, N. Y.
Bee Song.....Miss Marguerite Hall, New York, N. Y.

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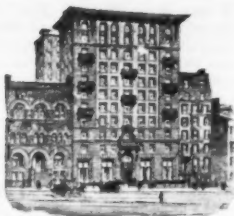
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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, February 18, 1901.

BOSTONIANS and Americans generally will be interested in the operatic debut of Miss Enrichetta Godard at Modena, Italy. Miss Godard is a pupil of Arthur J. Hubbard. The young singer made her first appearance on the other side in Wagner's "Lohengrin," and as soon as letters from Italy reach Boston, the details will as a matter of course be published in THE MUSICAL COURIER. The news of the debut was received in a cablegram to Mr. Hubbard.

Stanley R. Fisher, tenor, a pupil of Frank Morse, has been engaged by the First Congregational Church of Woburn, Mass. D. H. Hood, formerly of the Second Presbyterian Church of Chicago, is the organist and musical director. The other members of the solo quartet are Miss Jennie Tricarten, soprano; Miss Grace Burnap, contralto, and Mr. Hayden, basso.

Miss Agot Lunde, the Boston mezzo contralto, appeared as one of the soloists at the mid-winter concert of the Brooklyn (N. Y.) Apollo Club.

Miss Anna Vernon Dorsey gave a recital of plantation songs at the residence of Mrs. H. O. Houghton, 25 Kirkland street, Cambridge, last Saturday afternoon. The patronesses included Mrs. Louis Agassiz, Mrs. Edward C. Pickering, Mrs. J. J. Greenough, the Misses Houghton, Mrs. John Trowbridge, Mrs. Thomas B. Ticknor, Mrs. Stillman F. Kelley, Mrs. J. B. Russell, Mrs. John Read, Mrs. James A. Woolson, Mrs. Morris H. Morgan, Mrs. F. C. de Sumichrast, Mrs. William R. Thayer, Mrs. F. W. Taussig, Mrs. James C. Fiske, Mrs. Edmund H. Stevens, Miss Alice M. Jones, Mrs. Edward M. Parker and Mrs. Warren A. Locke.

The Music Commission of Boston gave a free organ recital at the Vine street building, Roxbury, Thursday evening, February 14. Walter R. Spalding was the organist.

Mrs. Louise Bruce Brooks sang with great success at the last meeting of the Thursday Morning Club, February 14, two songs by Haydn, "My Mother Bids Me Bind My Hair" and "The Spirit Song."

A large and interested audience attended the recital of the Faelten Pianoforte School, in Steinert Hall, last Wednesday evening. Forty-eight pupils of the school took part, one of the most interesting features of the evening being the playing of pieces in any key by a class of children which entered the school in September last. The advanced department was well represented by Miss Anna Zemke, of Nora Springs, Ia.; Harry L. Buitekan, of Boston, and Miss Sarah McKeen Williams, of Peacham, Vt. The program follows:

Sonatina, C major, op. 64.....Adolph Blanc
Ensemble—Miss Grace M. Albee, Mrs. S. I. Ballard, Miss Pauline R. Fischacher, Miss Alice Flanders, Miss Bessie Fletcher, Miss May Sawtelle.
Innocence, F major, from op. 100.....Burgmüller
La Pastorale, G major, from op. 100.....Burgmüller
La Styrienne, G major, from op. 100.....Burgmüller
Bessie Allen, Helen Bulle, Vera Legg.
From Home Music, op. 77.....Reinecke
Mysterious Affair, G major.
Consolation, C major.
Peasants' March, B flat major.
Canon, G major.
Canzonetta, A minor.
Gladys Adella Copeland.
Sonatina, D major, op. 36, No. 6.....Clementi
May Bells, E flat major, op. 135.....Bohm
Marie L. Mahoney.
Wedding March, C major, op. 61, No. 3.....Mendelssohn
The Mill, C major, op. 17, No. 3.....Jensen
Brindisi, transcription from Lucrezia Borgia, op. 93, No. 3.....Kuhé

Study, Forest Solitude, A major, op. 391, No. 3.....Spindler
Polka, E flat major, op. 111.....Spindler
Helen Jones, Maude L. Snow, Florence Hawkins Walsh,
Charles Calkins.

Melodies from Fundamental Reader.
Hazel Burt, Pauline Chamberlain, Gladys Glines, Margaret Henderson, Ebba Kjellstrom, Marion Knight, Miriam Murray, Teresa Murray, Mildred Page, Marjorie Smith, Ruth Stetson, Lillian Wood, John Dougherty, Carl Perley, Ralph Steward, Edward Van Tassel, Gordon Van Tassel.

From Suite, Peer Gynt, op. 46.....Grieg
Asa's Death. Anitra's Dance. In the Hall of the Mountain King.

Miss Anna Zemke.
From Moments Musicaux, op. 94.....Schubert
Allegretto, A flat major. Allegro moderato, C sharp minor. Allegretto, F minor. Allegro vivace, F minor.
Harry L. Buitekan.

From Papillons, op. 2.....Schumann
Introduction, D major. Molto marcato, F sharp minor. Presto, A major. Andantino, B flat major. Allegro vivace, D minor. Andantino semplice, F minor. Tempo di Valse, C sharp minor. Alla Polacca, D major.
Miss Sarah McKeen Williams.

Oriental Scenes, op. 66, Nos. 1, 2 and 3.....Schumann
Allegro, B flat minor. Andantino, D flat major. In Folk-tone, D flat major.

Ensemble—Miss Laura R. Appell, Miss Emilie J. Bray, Miss Ethel M. Colgate, Miss Minna Gallagher, Miss Estelle Heineman, Miss Ena Langworthy, Miss May E. Mackay, Miss Helen L. Masten, Miss Eleanor Welles Murray, Miss Lillian K. Noworthy, Miss Alice E. Parker, Miss Katie G. Shanneck.

The pupils of the Faelten School will give a recital at Steinert Hall, Wednesday evening, February 27.

Gladys Perkins Fogg, soprano, will give a song recital in Association Hall on Wednesday evening, February 27. She will be assisted by Emma Dawdy, contralto; Wilhelm Heinrich, tenor, and Dr. Louis Kelterborn, accompanist.

The Concord Musical Club gave a concert in the Town Hall recently, assisted by George J. Parker, of Boston. The club, composed of nineteen women, sang numbers by Hallen, Bargiel, Vogrich, Penselb, Gilchrist and Howell. The names of the members follow: First sopranos, Mrs. Merwin, Mrs. Morrell, Misses Thomas, Hatch Eaton, Todd, Brown; second sopranos, Mrs. Houston, Mrs. Tewksbury, Mrs. Dustan, Mrs. Brown, Misses Hudson, Baker and Richardson; contraltos, Mrs. Smith, Mrs. Edgartown, Mrs. Cabot, Mrs. Benjamin, Miss Briggs.

The Boston Traveller of a recent date announces that the leaders of Boston's "400" have engaged Maud Campbell for a series of popular song recitals. Evidently the Lenten period in the Hub is not to be as dull as formerly.

Hugo Becker's Second Recital.

HUGO BECKER, the celebrated German 'cellist, will give his second New York recital at Mendelssohn Hall, Friday afternoon, February 22. Other artists will assist in presenting the following program:

Sonata, F major.....Brahms
Hugo Becker and Josef Weiss.
Dem Unendlichen.....Schubert
Mr. Ffrangcon-Davies.
Adagio and Allegro from Sonata No. 6.....Bocherini
Hugo Becker.
Menuett from op. 18.....Weiss
Albumblatt from op. 21.....Weiss
Valse from op. 20.....Weiss
Josef Weiss.
Romanze, E flat major.....Becker
In Thränen.....Becker
Valse Gracieuse.....Becker
Hugo Becker.
Ballade, Edward.....Loewe
Mr. Ffrangcon-Davies.
Pensée Elegique.....Brandenkoff
Am Springbrunnen.....Davidoff
Hugo Becker.

Historical Concert.

EUGENE BERNSTEIN, the pianist, and Modest Altschuler, 'cellist, gave the fifth in their series of historical concerts at the Tuxedo last Sunday afternoon. The two artists played sonatas by Brahms and Chopin. Miss Louise B. Voigt sang songs by Schubert and Brahms. The sixth concert in the series will be given Sunday afternoon, February 24.

Harold Bauer Recital

And Some More Press Notices Eulogizing This Successful Artist.

HAROLD BAUER gave a recital at the American Institute of Applied Music on Thursday evening, February 14, when he played:

Sonata, op. 31, No. 2.....Beethoven
Gavot.....Gluck-Brahms
Papillons.....Schumann
Ballade in G minor.....Chopin
Etude.....Mendelssohn
Spinning Song.....Mendelssohn
Valse in A flat.....Chopin
Moto Perpetuo.....Weber
Hungarian Rhapsody.....Liszt
With the "Spinning Song," Mendelssohn, and Etude in C, Rubinstein, as encores.

His playing showed the same delicacy of coloring, fine rhythmic perception and thoughtful interpretation that have characterized his other performances in New York. Mr. Bauer's sense of proportion is most marked and there is a sanity in his readings which shows that he belongs among the great minds of the profession.

More Foreign Press Notices of Bauer's Triumphs.

Yesterday Harold Bauer gave his second piano soirée. That the celebrated pianist rendered the works with the greatest mastery and gave to each composition a very personal character goes without saying and needs no further mention.

Especially rich in color were the "Variations" of Brahms. As far as expression is concerned Herr Bauer's interpretation left nothing to be desired. No less beautiful was the rendering of four pieces by Chopin: the Prelude and Impromptu quietly, the Etude and the Scherzo with great bravura. The "Song Without Words," by Mendelssohn (No. 25) was given tenderly and with striking contrasts, while a new proof of his power was given in the execution of Balakireff's "Eastern Fantasia." Bauer not only possesses complete mastery of the work, but knows how to bring it to a noble climax.—Algemeine Handelsblad, November 23, 1899.

This celebrated pianist gave his first soirée in the Concert Building yesterday before a crowded house. From the beginning to the end his masterly playing delighted the public, as well by its conception as its technical merits. The most successful numbers were the Chopin A flat major Ballade and the seldom played Polonaise, op. 44. Bauer is justly called a specialist in the interpretation of this exceptional piano composer. After "The Legend of St. Francis," by Liszt, the applause did not cease till he came back to the platform and played an extra number.

On Wednesday he gave his second concert with the G minor Sonata of Schumann; "Variations," by Brahms; four numbers by Chopin, Mendelssohn and Liszt, and the "Islamey" of Balakireff, which piece is a real touchstone of virtuosity.—Het Centrum, November 28, 1899.

Yesterday evening we enjoyed Harold Bauer's piano playing. Bauer is a personality in art with very marked qualities. His play in general reminds one of Lamond, but it is not so rich in color, so flowing in the piano nor so powerful in the forte as that of the great Scotchman, but it has passion and delicacy. Yesterday he gave the characteristic "Carnaval" of Schumann. This seldom heard, satiric work demands great technical skill and can only have justice done to it by a faultless interpretation. The Sonata in F minor ("Appassionata") of Beethoven made greater demands on his artistic abilities, while the Brahms and Mendelssohn numbers were rendered most poetically. The concert comprised the Liszt pieces, "Au bord d'une source" and the Fourth Rhapsodie, to which I preferred Chopin's Fantasia and Brahms' Capriccio. It cannot be denied that Bauer is a great pianist.—Utrechtse Courant, November 28, 1899.

Synthetic Guild.

THE Synthetic Guild has its third informal recital on Saturday, February 23. The next public meeting, March 16, will be a lecture by Miss Hannah Smith, "A Musical Excursion Through Ancient Greece," describing the music of the schools, theatres and temples, &c., with vocal illustrations of all the extant specimens of Greek music.

Piano Recital.

PROMISING pupils of H. Rawlins Baker, assisted by Emily Overton Moore, soprano, gave a recital before an appreciative audience in the Chapter Room of Carnegie Hall on the afternoon of February 16. The advanced pupils performed very creditably, while special mention should be made of Miss Penelope Morgan Girdner, a young pianist not yet in her teens.

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The Sixth Philharmonic Concerts.

THE sixth pair of Philharmonic Society concerts occurred Friday afternoon and Saturday evening in Carnegie Hall. At both functions the audience which gathered was large, and in the evening quite enthusiastic. The program consisted of Mozart's Overture to "The Magic Flute," "A Northern Ballad," for orchestra, by Horatio W. Parker; Beethoven's E flat piano Concerto, and Dvorák's E minor Symphony, "From the New World," op. 95. Emil Paur conducted. Ernst von Dohnányi played the solo part of the Concerto.

We have already referred to the place on the program of the Dvorák Symphony, a "genial," but overrated, composition. If so much critical fuss and feathers had not been displayed regarding this Symphony other and neglected music of the Bohemian composer might have a chance for hearing. However, Mr. Paur first announced the Symphony on the prospectus of the Philharmonic Society, so it is not his fault that we have had to listen to it four times this season instead of twice. It may be also recorded that his reading, despite certain variations from the initial one, was easily the best of the season.

THE MUSICAL COURIER has had its say long ago on the subject of the "New World." It suffices if we repeat that no American composer has yet given America such a composition, even though it be more Slavic than American.

The band was in much better form Saturday night than at the public rehearsal Friday. Mr. Paur's enthusiasm is so potent a factor that slips in intonation—usually in the wood—must be overlooked. There was a splendid audacity in the last movement, with its rude peasants' jigging and its equally as audacious "steal" from the Venus music in "Tannhäuser." The Largo, by far the most inspired movement in the sense of originality, was given with all of its poetic atmosphere and delicate perspective. But we have heard enough of the Symphony for several seasons. It has enjoyed its hour of triumph. Let it recuperate and give other men's compositions a chance.

Mr. Parker's "Northern Ballad" proved to be a strong and interesting piece of writing, though not at all ambitious in design. Its structure is slight and its themes are pleasing rather than profound. The composer has contrived many color effects and some atmosphere. Its thematic genesis is Scandinavian and Gaelic, and there are suggestions of Tchaikowsky, rhythmic and in the scoring. As it was played with much swing and warmth the Ballad was very well received. It was first heard in Boston over a year ago, and in Chicago, February, 1900, under Mr. Thomas' direction.

Mr. Von Dohnányi made his first favorable impression in this country with Beethoven's G major Piano Concerto. This fact was recorded in THE MUSICAL COURIER on the occasion of the Hungarian pianist's début in Cambridge, Mass., with the Boston Symphony Orchestra nearly a year ago. He is as an artist in special sympathy with Beethoven, although he is hardly inside the skin of the Emperor Concerto yet. At the public rehearsal Dohnányi played brilliantly, and also rather recklessly. The wonderful slow movement, with its muted mystery, was hardly as poetic as it should have been. But in the evening there was more tonal balance, more reverence, and technically speaking, more smoothness. This pianist is hard pressed by his concert engagements, and had to study the concerto between times. It will be one of his strongest numbers when he has made it more his own.

For encore, Friday afternoon, Dohnányi gave in a characteristic manner the Beethoven Rondo, op. 129, in which the search for the missing goat is so humorously set forth. Saturday evening he played Beethoven's C major Polo-

naise. He was heartily received at both concerts. At the next concerts, March 8 and 9, Hugo Becker will play Eugen d'Albert's new 'cello concerto.

John Young,

Tenor.

THIS young man is fast assuming the place in metropolitan musical circles to which his friends have all along said he was rightfully entitled. A Saenger pupil for three seasons, he has in this time gone on and up, singing successfully in many concerts; also at the Second Collegiate Church, Harlem, for three years. He has just been re-engaged at handsome raise in salary.

Among his dates, past and present, are these: January 10, Plainfield, N. J.; January 16, Glen Ridge, N. J.; Jan-



JOHN YOUNG.

uary 23, Brooklyn; February 5, Englewood, N. J.; February 13, New York; February 19, Plainfield, N. J., "Elijah;" March 5, Stamford, Conn., "Last Judgment;" later in the season, "Crusaders," at White Plains, N. Y. He has sung with Jacoby, Baernstein, Hoffman, Tracey, Anderson, Miles, Van Yox, Dufft, Bushnell, and as soloist for the Mendelssohn Club, New York. He has sung many of the leading oratorios, among them "Messiah," "Creation," "Elijah," "Rebekah," "Walpurgis Night," "Acis and Galatea," "Last Words of Christ." His recent appearance in the Brooklyn Institute course was markedly successful, as may be herewith seen:

A quintet of singers appeared before a Brooklyn Institute audience in Association Hall last evening. A large mead of praise is due John Young, who scored a hit in the beginning of the program with the Massenet "Aria de Jean." His voice is purely lyric in quality and it was a keen pleasure to hear him sing, so much taste and sincerity mark his effort, in combination with genuine sweetness.—Standard-Union, Brooklyn, January 24, 1901.

No more pleasing tenor has been heard here than John Young, who made his first appearance last evening before the Institute, and

at once in an "Aria de Jean," from Massenet's "Herodiade," displayed a sweet, musical and pure quality of voice, imbued with the sympathetic quality which appealed strongly to his listeners. This was one of the memorable features of the concert.—Citizen, Brooklyn, January 24, 1901.

There was a large audience last evening at Association Hall at the first of the midwinter series of song under the auspices of the Brooklyn Institute of Arts and Sciences. John Young sang an air from "Herodiade," by Massenet, and was enthusiastically applauded. For an encore he sang "Ich Liebe Dich Allein" with great expression. One of the most charming of the songs of the evening was a trio from "Lilly Nymph," by Chadwick. It was sung by Mr. Van Yox, Mr. Young and Mr. Miles. The audience was so well pleased with the number that the singers were recalled and they repeated.—Brooklyn Daily Eagle, January 24, 1901.

In the nature of a pleasant surprise was Mr. Young's truly artistic rendering of Jean's aria from Massenet's "Herodiade." It was a surprise because this young man was a newcomer before a Brooklyn audience. His voice is clear and even in tone and modulates into a mezza voice of rare beauty.—Times, Brooklyn, January 24, 1901.

Mr. Young sang two selections. The one to be mentioned in particular was "I'll Sing Thee Songs of Araby." His sympathetic tenor voice was shown to splendid advantage in this. * * * Then came the final number, "Dream King" (rendered by the entire club), Mr. Young singing the tenor solo, "Sweet Love, Now Rock Thee to Sleep," beautifully.—Englewood Press, February 9, 1901.

Students' Concert at the National Conservatory.

THE monthly concert by the students of the National Conservatory of Music, given last evening (Tuesday), was rather more ambitious than the previous musical this season. Here is the program:

Song, Conseils à Nina.....Werkelin
Miss Adelaide Friedlander.
Piano soli—
Etude.....Heller
Menuet.....Delahaye
Miss Gertrude Turecek.
Aria, from St. Paul.....Mendelssohn
John Phillips.
Violin Concerto, No. 7, Andante.....De Beriot
Carl H. Tollefson.

Faust, Third Act (Garden Scene).....Gounod
Under direction of Sig. Augustus Vianesi.
String Orchestra (pupils of the conservatory).
Marguerite.....Miss Marguerite Liotard
Siebel.....Miss Gurli Lenborne
Martha.....Miss Agnes Wainwright
Faust.....Albert Quesnel
Mephistopheles.....Francis Motley

As already announced, the National Conservatory Orchestra will give a grand concert at the Brooklyn Academy of Music, Monday evening, February 25.

Shannah Cumming's Success.

SHANNAH CUMMING has signed with the Dutch Reformed Church, of Brooklyn, N. Y., for the coming church year, and is perhaps, with the assuming of this position, the highest paid soprano of any choir in New York.

She has been most successful in all of her appearances this season, in many cases gaining a re-engagement, which is certainly the most flattering proof of success. Her song recital at the Montclair Club two months ago was so brilliant, and satisfied all tastes to that extent, that she sang there a second time last Monday night, with Hobart Smock, tenor; Franz Wilczek, violinist, and F. W. Riesberg, accompanist.

Among her pleasantest memories are concerts in Troy and New Haven, not long since, and her press notices will be reproduced later.

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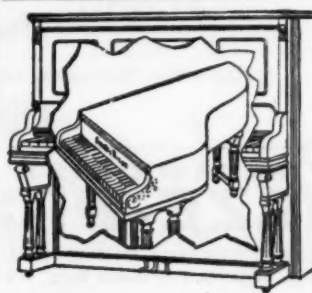
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MUSIC GOSSIP

OF GOTHAM.

NEW YORK, February 18, 1901.

CHOIR agencies may and may not help singers to positions; the larger number simply take the registration fee, and stop right there, never notifying prospective candidates of positions, or sending said candidates on wild goose chases, long journeys, which end in the singer finding the place has been filled for a week or month past. Certain churches and choirmasters refuse to have anything to do with these agencies, because of their being bothered to death by utterly incompetent singers, sent by the agent—in proof of which THE MUSICAL COURIER below prints a letter from a prominent Brooklyn organist and director as follows:

BROOKLYN, N. Y., February 14, 1901.

"Editors The Musical Courier:

"Will you be so kind as to state in your columns that there is not, nor is there to be, any vacancy in the position of soprano in the New York Avenue M. E. Church, Brooklyn. That if there were we would have more personal applications than we could possibly hear, that we never pay any attention to any letter unless a stamped and addressed envelope is enclosed, and that if we knew them, we would discriminate against the victims of the so-called choir agencies, and oblige,

"Yours very truly,

"A. R. T.,

"For the New York Avenue M. E. Church."

Personal circulation among singers and organists will put the candidates in touch with these places much better than going to agents. This paper last week printed a dozen vacancies, free for anyone paying 10 cents for a copy, and there are no places of which this paper is not fully informed.

Inasmuch as this is at present the leading topic, below is printed the recent engagements as well as rumors:

Choir News.

Gwylm Miles' successor at the Second Collegiate Church, of Harlem, is a Mr. Wheeler, formerly of Pittsburgh, later of one of the Trinity chapels.

Charles Rice, tenor, of the Madison Avenue Presbyterian Church (Dr. Parkhurst's), leaves there May 1.

Shannah Cumming (Mrs. Jones) leaves the quartet of the West Presbyterian Church for the Dutch Reformed, of Brooklyn.

Henry Eyre Brown, once of Talmage's, and later at Dr. Storrs', it is said has resigned the position.

Leo Lieberman, tenor, will leave the Broadway Tabernacle, and succeed S. Fisher Miller at the Fifth Avenue Baptist Church.

George W. Westerfield, Jr., is the new organist and choirmaster of St. Clement's P. E. Church.

Mrs. J. K. Corcoran, formerly of Cincinnati, is the new contralto at St. Michael's Roman Catholic Church, in Thirty-second street.

Herbert J. Harold is the new organist of the Church of the Disciples of Christ, in West Fifty-sixth street.

Miss Edith Louise Pratt is the new soprano of the North Reformed Church, Newark. She hails from St. Louis.

And so the changes go on, and no man knoweth whereon he standeth; it is a case of hired—fired.

* * *

Albert Quesnel, the tenor, sends THE MUSICAL COURIER a leaf from this week's advance program of the Metro-

politan Opera with no word of comment. Perusing this his name is found in the cast for "Die Meistersinger," Wednesday evening.

This looks as if Quesnel, who has a pure tenor voice of unusual range and quality, has an operatic career before him.

* * *

Miss Katharine Pelton has been booking drawing room engagements of a high order the past month. A week ago Miss Pelton, with the Kneisel Quartet, gave a delightful program at a large and fashionable musicale in Brooklyn. Miss Pelton, who sang with the Kaltenborn Orchestra last summer with success, sang with the Kneisel Quartet in the Brooklyn Institute course earlier in the season. These private musicales pay well, are frequent, and one finds in them a constantly changing element of novelty. Miss Pelton's songs were:

Im Herbst.....	Franz
Es Hat Die Rose Sich Beklagt.....	Franz
L'Esclave.....	Lalo
Si Mes Vers Avaient Des Ailes.....	Hahn
Chanson de Paysan.....	Tagliafico
I'm Wearin' Awa'.....	Arthur Foote
My Laddie.....	Allisen
The Lass With the Delicate Air.....	Arne

* * *

Richard A. Carden, of West Seventy-first street, gave his many friends a great treat last Thursday night in the playing of James Liebling, 'cellist, who played these pieces:

Andante from Concerto.....	Sitt
Perpetuum Mobile.....	Fitznagen
Berceuse.....	Max Liebling
Spinning Song.....	Popper
Andante and Finale, Concerto.....	Goltermann

The supper, à la Bohemia, was "all right," quite unconventional, and seemed to please everybody without exception. No one thought of leaving before 2 o'clock, and it was nearer daylight when the last departed.

The following also contributed to the success of the evening: Miss Kate Percy Douglass, Mrs. Anna Bulkley Hills, Mrs. H. N. Hyneman, Miss Mary Mansfield, Miss S. Macaulay, Miss Martha Stark, Edwin Starr Belknap, Harvey Worthington Loomis, Dr. Franklin D. Lawson and Oley Speaks.

* * *

The students' concert by pupils of Emil Rhode, at Carnegie Chamber Music Hall, last Tuesday, was a pleasant affair in all respects. Nearly a score of young pianists participated, as follows: The Misses Gertrude Hartwig, Della Roos, Lottie Müller, Gertrude Kennedy, Mary Reynes, Leah Hornthal, Agnes Reynes, Sarah De Lamater, Mary Flint, Anna Reynes, Amelia Yost, Irma Franke, and Leon Altmeyer and Daniel Phillippi. Miss Mary Flint especially deserves mention, though all did well. Several of Mr. Rhode's recent compositions were played, among them the Polonaise in E flat, Serenade and Hunting Song, and Miss Elsa von Molke, the violinist, besides other pieces, played a Berceuse. Miss Estelle Harris, the soprano, who is fast assuming an important place in metropolitan musical life, sang, and the matinee closed with the performance of the Bach-Gounod "Ave-Maria," by Miss Harris, Miss Von Molke, Mr. Phillippi and Mr. Rhode.

* * *

Mme. Marie Lancaster is a prominent member of Parson Price's class of singers, an English soprano of pronounced temperament and superior voice. She recently sang sacred and secular songs for me, one, a religious aria by Costa, "I Will Extol Thee," with especially great fervor and even technic. She has style and most distinct

enunciation and will add to the well-founded fame of her respected teacher. "Cloth of Gold" is a new song by Price, published by Pond, and dedicated to another Price pupil—Miss Julia Marlowe. The words are Old English, excepting that Mr. Price has himself composed the words of the second verse. The song is graceful and effective, and the canonic imitation in the second verse makes it especially interesting.

* * *

E. Jocelyn Horne, the contralto, sang last week at the International Arts Club, and everyone who heard her spoke highly of it. She sang at the Roseville Avenue Presbyterian Church also within a month past and made a marked impression. Lyman Ward, bass, also sang at the Arts Club affair, songs by Von Fielitz and Schubert, as well as Allisen's "Love Is a Bubble." One who was there said he sang "with great sympathy and vigor," which I can well believe, inasmuch as these are marked characteristics of his.

* * *

Baritone Percy T. Hemus has returned from his Western trip, with many flattering notices of his success. The Emporia, Kan., Gazette says the audience enjoyed the most artistic concert ever given by one man in the State, and says his voice is marvelously clear and strong and brilliant, with sympathetic quality—that the secret of his art is intelligence. The paper continues: "Mr. Hemus has a great future if he keeps his voice, his head and his heart." He sang last Sunday at Roseville Presbyterian Church, with great effect.

F. W. RIESBERG.

Mrs. Grenville Snelling.

MRS. GRENVILLE SNELLING recently gave in Philadelphia three recitals illustrative of the history of song at the residences of Mrs. Charles S. Whelen, Mrs. Alfred C. Harrison and Mrs. A. J. Cassatt. These recitals were similar to those given in Boston some two years ago, and which were so highly spoken of by the press.

Following is one of the many criticisms:

William J. Henderson and Mrs. Grenville Snelling, assisted by Joseph Pizzarello, pianist, gave yesterday afternoon the first of three recitals, illustrative of the history of song. The subject yesterday was the "Songs of France." This was a most delightful entertainment.

Mrs. Snelling is a true artist to her finger-tips. Her voice is well placed, and she uses it with far more than ordinary skill. Her diction is most admirable. First of all, she grasps the intention of the composer; then she illuminates the detail without frittering away the effect of the whole. French by education and sympathy, she knows full well the value of the slightest nuance, and she makes her effects by reticence as well as by underscoring a phrase. In the ancient songs she relieved inherent monotony by grace and intelligence of gesture. She proved herself to be not only an accomplished singer, but a charming actress in miniature. And what a pleasure to hear an American singer whose French is not "after the style of Stratford at Bow!" Mr. Pizzarello played most musical accompaniments.—Boston Journal.

Wm. C. Carl's Engagements.

WILLIAM C. CARL gave a successful recital on the Felgmaker organ in Lake Erie College, Painesville, Ohio, on the evening of February 18, the occasion being his second appearance at that educational institution. To-day he will present a Lenten program at the Church of the Holy Communion, Sixth avenue and Twentieth street, where Whitney Coombs is organist, and he has been engaged to open a new Moller organ at Troy, Ohio, on May 16.

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Music at Baltimore.

BALTIMORE, February 17, 1901

THE managers of the Country Home for Children were wise in the selection of an artist for their benefit concert, as it gave Baltimoreans an unexpected opportunity of hearing Madame Bloomfield-Zeissler this season and insured the financial success of the undertaking. The concert took place at Music Hall last Monday afternoon.

The same program having been presented by Madame Zeissler in Boston a week ago, and recorded in last week's issue of THE MUSICAL COURIER, it would be superfluous to give a detailed account. As to this great pianist's tremendous success—cela va sans dire.

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A remarkable coincidence was the fact that the Oratorio Society had selected, in October, Verdi's Requiem to be sung on February 14. Upon the death of the eminent Italian the management of the society rightly decided to give the work "in memoriam" to its creator.

The production at Music Hall last Thursday evening, under the directorship of Joseph Pache, was a memorable one.

The Oratorio Society is in better condition than ever before and amply repaid its director for his indefatigable work.

The chorus, over 400 strong, is much more evenly balanced than it was last year, though more male voices, particularly tenors, could still be used to advantage. The tone of the sopranos is greatly improved, having been always adequately full and clear. The choruses were delivered with a splendid quality of tone, good shading, and almost invariable precision of attack. In the solo work the artists were all well known.

Mme. Evta Kilecki is the possessor of a clear, powerful soprano voice and an excellent method. Her solos were read with musical intelligence and delivered with purity of intonation.

Joseph S. Baernstein, a Baltimorean, who appeared here for the first time since the beginning of his remarkable career, proved that his successes have been worthily bested.

He has a noble basso, rich and sonorous in quality, which he employs with perfect ease. His solos were delivered with an artistic and convincing style and a fine appreciation of their musical content.

Before the production of the Requiem, Mr. Herbert and his orchestra played three Wagner selections—the "Tannhäuser" overture, the study for "Tristan and Isolde," "Traume," and the introduction to the third act of "The Meistersinger."

The solo, "Traume," was excellently played by the concertmeister, Luigi von Kunits, an exquisite pianissimo being obtained by him and the orchestra. "The Meistersinger" excerpt was more happily read and played than was the "Tannhäuser."

The officers and board of governors of the society are:
George T. M. Gibson.....President
William Knabe.....Vice-president
Hugh Jenkins.....Secretary
Charles W. Hatter, Jr.....Treasurer
T. Buckler Ghequier.....Librarian

Governors—B. N. Baker, Charles E. Doehme, Theo. F. Wilcox, A. W. Schofield, T. H. Disney, J. E. Diffenderfer, Ernest J. Knabe, Jr., W. Hall Harris, Tunstall Smith, Chas. Morton, Chas. Weber and T. K. Shinn.

To liquidate a debt, the following gentlemen have been secured as honorary members at a yearly subscription of \$10: George T. M. Gibson, J. H. Cottman, Chas. T. Crane, F. C. Latrobe, Nelson Perin, E. F. Abell, Ernest J. Knabe, Jr., E. de S. Juny, Archibald K. Taylor, Law-

son Riggs, Wesley M. Oler, Jas. A. Gary, P. R. Uhler, Chas. F. Mayer, Chas. A. Martin, J. M. Lawford, H. A. Parr, J. W. Mittendorf, John K. Cowen, Michael Jenkins, Eugene Levering, John R. Bland, W. Irvine Cross, Geo. A. von Lingen, Douglas H. Thomas, C. W. Hatter, Jr., John A. Whirledge, Cardinal Gibbons, Harold Randolph, Tunstall Smith, De Courcy W. Thom, Douglas H. Gordon, R. W. Sangmeister, W. W. Spence, Theo. Marburg, Chas. Weber, Jr., F. H. Gottlieb, W. Hall Harris, Chas. Morton, Chas. E. Doehme, Jas. E. Diffenderfer, Wm. A. Marburg, Thos. H. Disney, W. H. Buckler, Reverdy Johnson, B. Howard Haman, John B. Ramsay, B. N. Baker, W. H. Matthai, Hugh Jenkins, F. M. Colston, Robertson Taylor, J. Kemp Bartlett, Chas. J. Bonaparte, Samuel Shriver, R. Brent Keyser, Chas. H. Torsch, Robert K. Waring, Frank N. Hoen, Robert Crain, Theo. K. Miller, Jos. R. Foard, T. M. Lanahan, J. B. Noel Wyatt, W. B. Brooks, Jr., S. Davies Warfield, Geo. K. McGraw, John E. Hurst, Francis White, Richard W. Price, Solomon Frank, Blanchard Randall, Clinton P. Paine, Reuben Foster, H. B. Gilpin, Geo. F. Patterson, Robert Ramsay, Ernest Schmeisser, C. H. Koppleman, Frank Frick, Robert M. Roten, Josiah L. Blackwell, H. P. Janes, W. R. K. Taylor, Robert Ober, W. H. Hennegen, Rev. J. Houston Eccleston, Gustave A. Dobler, Waldo Newcomer, W. G. Bowdoin, Lawrence B. Kemp, W. H. Conkling, Oscar G. Murray, Jas. Smyser, Edwin Warfield, Jas. Young, Lawrence Turnbull, Henry Lants, Dr. A. K. Bond, Edgar G. Miller, Julian LeRoy White, Francis M. Jenks and B. F. Newcomer.

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One of the delightful recitals of the season was the ninth of the Peabody series Friday afternoon. The soloists were two young American women appearing here for the first time, Miss Augusta Cottlow, pianist, and Mrs. Morris Black, contralto. Miss Cottlow's technical equipment is astonishing considering her frail physique and she has brains, a brilliant touch, excellent rhythm and poise.

Mrs. Morris Black is the possessor of a noble organ, rich, full and of extensive range. In her use of it there is a grateful absence of forcing the chest register, a frequent and odious fault of contraltos.

She is a charming singer, and all of her solos were presented with a faultless intonation, artistic sincerity and excellent taste.

The program follows:

Prelude and Fugue in D major.....Bach	
(Arranged for piano by F. Busoni.)	
Variations Sérieuses in D minor.....Mendelssohn-Bartholdy	
(For piano.)	
Hai, luli.....Coquard	
Thrinodia.....Holmes	
Ständchen.....Richard Strauss	
Von Ewiger Liebe.....Brahms	
(For contralto.)	
Rhapsodie in B minor.....Brahms	
Intermezzo in A flat major.....Brahms	
Nocturne in F sharp minor.....Chopin	
Ballade in F major.....Chopin	
(For piano.)	
Who'll Buy My Lavender?.....German	
There! Little Girl, Don't Cry.....Forsyth	
In Blossom Time.....Needham	
(For contralto.)	
Etude in D flat major.....Liszt	
Polonaise in E major.....Liszt	
(For piano.)	

The third of the fifth series of popular organ recitals on the magnificent organ at the Church of St. Michael and All Angels' was given by S. Archer Gibson on Tuesday evening. He presented an interesting program, displaying a facile technic, admirable registration and a sound, musicianly style.

He was ably assisted by Dr. B. Merrill Hopkinson, the well-known baritone, who was in splendid voice. He sang "Why Do the Nations Rage," from Händel's "Messiah," and "It Is Enough," from Mendelssohn's "Elijah." The

former was given with dramatic spirit and the latter with dignity and pathos.

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Miss Eliza McCalmont Woods gave the fifth recital of the Recital Club yesterday afternoon. It was an artistic affair.

EUTERPE.

Aus der Ohe

Plays with the Boston Symphony Orchestra.

ANOTHER woman pianist, Adele Aus der Ohe, who challenges the sincere admiration of musicians, played the Schumann Concerto with the Boston Symphony Orchestra last week. Last evening (Tuesday) she played the same beautiful work with the same orchestra in Brooklyn. Subjoined are some Boston criticisms of Aus der Ohe's playing:

Miss Adele Aus der Ohe appeared as soloist at the Symphony concerts last week, playing the Schumann A minor Piano Concerto. Miss Aus der Ohe gave a finished and sympathetic interpretation of the Schumann Concerto, playing with such intelligence, modesty and artistic feeling that her performance throughout is deserving of high commendation. Although lacking in the pyrotechnic features of the fourth Rubinstein Concerto, there is much of that so-called brilliancy in Schumann's work that appeals to the emotions of an auditor, and in these measures Miss Aus der Ohe displayed all the verve and dash requisite, and showed that she was as well equipped for vigorous work as that which calls for the tenderer and more poetic style of exposition.

Her reading was all that could be desired, and every sentiment of the composition was beautifully expressed. The Schumannesque cadenza in the first movement was deliciously characteristic of the author, and the "conversations" between the piano and other instruments were given with a charm and grace that made it notable, even in the general excellence of the second part. The waltz theme of the third movement was also dainty and virile, and the fantasia of the closing movement is likewise worthy of special mention, the artist's passage work being fluent, brilliant and skillfully executed. Miss Aus der Ohe's reception was unusually cordial, and she was recalled many times at the close of her performance.—Boston Globe, February 17, 1901.

We recall but one performance by a woman—that of the peculiar but often poetic Anna Steinger—until last evening, when Miss Aus der Ohe undertook it. It was natural and right to expect from her a thoroughly fine performance. She has the intellectuality to grasp the difficulties of the composition, especially the unexpected and strange diversions of accent, rhythm and syncopated construction, which appear in the last movement; she has the ardor for the higher flights and the lightness for the softer strains; she has the adequate amplitude and splendor of technical resource, and the enduring power to sustain both mind and body through the long and unrelaxing effort, and she has the pride and ambition to make endurance glow to the last with fresh enthusiasm. Her rendering, which was agreeably simple and devoid of any appearance of effort, illustrated these qualities in the justice which the music received from her. The concerto, while never prepared for the display of virtuosity as such, requires purity, fullness, velocity and tenacity, and all these it received, whether in the quicker cantabiles, the vigorous assertions, the fanciful responses, the vehement cadenza, or the ornamental passage work. She won appreciative applause and several recalls.—Boston Herald.

Miss Aus der Ohe is tall, graceful and decidedly attractive. Her brown hair was brushed smoothly back from her intellectual face and arranged simply high on her head. She played entirely without notes and apparently without exertion. Each movement was graceful and lissom. With Miss Aus der Ohe at the piano none looked bored. There was no rattling of programs, no motion of uneasiness. The entire audience was held spellbound by her wonderful and marvelous talent.

Over and over again was the brilliant soloist recalled at the close of her magnificent performance. The applause was tremendous, and the huge bouquet of long stemmed pink roses which went over the footlights to her seemed almost too small a tribute to pay for the great pleasure her playing had given. It was a performance which appealed both to old and young, one to be ever remembered as an epoch in the long and creditable history of the Symphony concerts.—Boston Post.

Miss Judge and Her Pupils.

Miss Alice M. Judge and her pupils will give a pupils' recital Tuesday evening, February 26, at the residence of Miss Judge, 679 Vanderbilt avenue, Brooklyn.

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Late Private Secretary to Sir Augustus Harris.

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CINCINNATI, February 16, 1901.



NE of the most important transactions made in Cincinnati in a long time is the one whereby Miss Clara Baur, directress of the Cincinnati Conservatory of Music, acquires possession of the Shillito homestead and its park-like grounds by purchase. Miss Baur purposes at once to enlarge and build to suit the needs of her rapidly growing school, which has largely outgrown her present commodious quarters in East Fourth street. The plans are already in the hands of the architect, and embrace a concert hall and every requisite of a first rank, up to date, musical institution.

This magnificent property combines all the advantages of both city and country, and is an ideal spot for a school of any description, but more especially for the conservatory whose pride and boast has been that the advantages of a conservatory of music have been joined to the most perfect home life. This stately, beautiful home on a hill-side overlooking the city is yet within such easy access that it can be reached from any part of the city or any of the suburbs in a short time by any and every line of cars.

The home life so pleasantly planned for is but a continuation of the past policy of the conservatory, which is thus referred to in a recent issue of THE MUSICAL COURIER of January 9:

"Young girls and misses can reside in the conservatory under Miss Baur's guidance, thus placing them under the best of care, and with particular and special beneficent influences constantly surrounding them. The only other school of music that provides for pupils similarly is the New England Conservatory of Music."

In view of these contemplated changes of the conservatory it may be interesting to turn back a few leaves of its past history and review some phases of its changes and steady growth and progress onward and upward, as given in the "History of Cincinnati and Hamilton County in an article written by W. H. Venable, LL.D.:

"This institution was established in 1867. In the history of music in Cincinnati the Conservatory of Music stands as the first organized school of art modeled after European conservatories. In a spirit of conscientious ambition, the founder and present directress determined to offer an artistic education on a par with the best European schools. Three things are necessary for the perfect efficiency of a music school.

"First—A distinct and consistent method in all the departments of art.

"Second—A large and varied faculty of musicians prepared both by natural gifts and culture to present their specialties.

"Third—Thorough, straightforward business methods, combining energy and foresight.

"In the case of the Conservatory of Music we have a conspicuous illustration of the solid and brilliant success that crowns such combinations of excellencies as here indicated. In the evolution of our city's musical history, the Cincinnati Conservatory has continued to grow, strengthen and spread."

The original cost of the Shillito property is estimated at \$150,000.

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The chorus which was trained by Dr. N. J. Elsenheimer for the dedication services of the Covington (Ky.)

Cathedral has been made a permanent organization with weekly rehearsals in Smith & Nixon Hall. The Doctor's gift as a mass chorus conductor was superbly in evidence on this occasion. The chorus is a mixed one of some two hundred and fifty voices selected from the best material of different church choirs in this city and in the sister cities across la belle rivière. The course of preparation occupied the brief time of two and one-half months, but the results showed plainly the training of a master hand and of a mind thoroughly equipped for the task. In the solemn pageantry of the Church of Rome—there were seventeen bishops and fifty-three priests in the sanctuary—the chorus feature of the celebration stood out prominent and compelled the highest admiration and praise. Dr. Elsenheimer's Mass, which was written for the occasion and given its initial performance, is a work of decided merit. The music fits the sentiment of the sacred text nobly and impressively.

The melodies are characterized by deep, solemn conviction—simple and refined and thoroughly worked out, they reflect the spirit of the Church. The power of faith strikes home in the musical treatment. No composer could have written that way unless inspired by the gift of faith himself. Dr. Elsenheimer held his forces—chorus and orchestra—under excellent control, and the interpretation of the Mass was given in a devout spirit. The rendition of Beethoven's "Creation Hymn," Tappert's "Ecce Sacerdos," of the Mass, Faure's "Sancta Maria," chorus, "Worthy is the Lamb"; the Amen Fugue from "The Messiah," and the march from the C minor Symphony had the impression of scholarly training and direction. From beginning to end the work was of a convincing character.

Dr. Elsenheimer has certainly exceptional talent as a chorus conductor, and his influence bids fair to be felt in a much wider circle than the present one. He will be welcomed in the ranks of conductors whose work leaves a lasting impression. Only a short time ago he conducted a mixed chorus of 1,400 voices, supported by an orchestra of 127 musicians, at the Jubilee Saengerfest, and his success on that occasion was commented upon by critics from all parts of this country. His talent did not lie idle since, and shone with equal lustre at later concerts—such as the Christmas performance of "The Messiah," Palestrina's Missa "Aeterna Christi Munera," &c. Dr. Elsenheimer is also known as a pianist, accompanist and lecturer, and the versatility of his gifts is quite as striking as the thoroughness which distinguishes each.

The permanent organization of Dr. Elsenheimer's chorus has been designated as the Choral Union, and one of its aims will be to co-operate with the Symphony Orchestra each season. It will be heard in one, possibly two, of the concerts this season, notably the one which will be devoted to Wagner. Mr. Van der Stucken and Dr. Elsenheimer are kindred spirits, and their co-operation bids fair to accomplish results worthy of the musical fame of Cincinnati.

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The following is the cast of "The Doll of Nuremberg" to be given in March by the opera class under Mr. Van der Stucken's direction:

Bertha, a flower girl.....Gertrude Zimmer
Cornelius, a toy maker.....Carl M. Gantvoort
Donathan, his son.....C. De Bruin
Miller, a nephew of Cornelius.....J. Wesley Hubbel

Frederick J. Hoffmann, teacher of piano at the College of Music, will play in Music Hall next Thursday evening on the occasion of the benefit to be given for Professor Junkermann.

Signor Romeo Gorno, assisted by Edmund Jahn, will be heard in concert in Shelbyville, Ind., February 27.

The Choral Union, under direction of Dr. Elsenheimer, will rehearse in Smith & Nixon's piano rooms next Thursday evening.

Mrs. Dexter is much pleased with the progress of her classes, which are rapidly growing. During next year she expects to bring her pupils before the public much more, this having been but her second season at the college.

Signor Romeo Gorno was the pianist at the musical of

Mrs. C. R. Holmes, president of the Orchestra Association, on Friday afternoon.

At the next College and Chorus concert the following program will be presented:

Serenade in F major.....Volkmann
The College String Orchestra.
Psalm 23.....Schubert
The College Chorus and Orchestra.
Krakowiak.....Chopin
Miss Gertrude Frank.
Wanderer's Night Song.....Rubinstein
The Smiling Dawn, from Jephtha.....Händel
The College Chorus and Orchestra.
Violin Concerto, No. 22.....Viotti
Fred Gerard.
Le Dernier Sommeil de la Vierge.....Marfeul
Scherzo Walzer.....Oscar Strauss
The College String Orchestra.
Oh, Thou Divine, from The Bride of Love.....Mackenzie
The College Chorus and Orchestra.

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The request program for the seventh Symphony concerts, next week, has been made up. It includes the "Eroica" Symphony, the "Peer Gynt" Suite of Grieg, and the "Tannhäuser" Overture. Miss Elsa Marshall, soprano, will be the soloist.

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The Auditorium School of Music is giving a series of musical afternoons, beginning to-day, February 16.

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A unique recital by pupils of Signorina Tecla Vigna will be given on next Wednesday evening in College Hall. The entire program will be made up of vocal compositions by Pier A. Tirindelli. Mr. Tirindelli stands in the front ranks of the American composers of the present day, and the first hearing of these songs will be awaited with considerable interest. The program will be as follows:

A Girl Speaks.
To Love Again.
Miss Antoinette Werner.
The Shadow of Carmen.
The Song of Barberine.
Miss Martha Henry.
To Love, to Suffer.
An April Idyl.
My Flower.
Miss Antoinette Werner.
Violin solo, Histoire.
Miss Cora Henry.
An Hour of Love.
Prophecy (Dramatic Fantaisie).
Awakening.
Miss Martha Henry.
I Love You No More.
Little Girl, Don't Cry.
Miss Antoinette Werner.
Violin solo, Hungarian Fantaisie.
Miss C. Henry.
Mystic.
Speak Not.
Miss Martha Henry.
The Madonna of Valsolda (Dramatic Scene).
Miss Antoinette Werner and Miss Beatrice Hanley.
Ave Maria, Chorus.
Solo by Miss Olga Hermann.

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Miss Ida Mae Pierpont was a guest of her alma mater, the Conservatory of Music, during the present week. After her emphatic and brilliant success in New York, her many personal friends and admirers were anxious to hear her, and Miss Clara Baur gave them this opportunity on Thursday night. It is needless to say that they were delighted. Miss Pierpont does not appear to forget how much of her present success she owes to the training of Miss Baur.

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The January meeting of the Monday Musical Club in the club's rooms at the Y. M. C. A. proved to be an interesting affair. An enjoyable program was presented. The club has received about twenty applications for associate membership, this being the first year it has accepted associate members. The club has also appointed an examining

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committee of the following members: Miss Hill, Miss Bawdle and Miss Curry, representing each department.

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At the last pupils' recital of the Conservatory of Music, besides the pianists already mentioned, the violinist, Matthias Oliver, a pupil of Mr. Tirindelli, deserves particular mention. He played the Fantaisie Appassionata of Vieuxtemps with clean technic and a great deal of warmth of style. The vocalist, Miss Annabelle Ambrose, and the other pianists, Miss Julia Wiehe and Miss Marie Ross, are also to be congratulated.

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Edward Ebert-Buchheim, pianist, gave a recital on Monday evening, February 11, in Smith & Nixon Hall. The program was of a nature to tax the virtuoso, and as follows:

Sonata, B minor.....Liszt
Nocturno, G major.....Chopin
Scherzo, C sharp minor.....Chopin
Valse, E minor.....Chopin
Polonaise, A flat major.....Chopin
Rhapsodie, B minor.....Brahms
Andante and Menuetto, from the Sonata for the left hand.....Reinecke
Ballet Scene, from op. 219.....Reinecke
(Dedicated to Ebert-Buchheim.)

Ballade, A flat major, op. 20.....Reinecke
Studies—

Waldesrauschen.....Liszt
Guomenreigen.....Liszt
F minor.....Liszt
Gondoliera, from Venezia e Napoli.....Liszt
Tarentelle, from Venezia e Napoli.....Liszt

The Liszt Sonata is rarely played in public, and is of tremendous difficulty. The Reinecke Andante and Menuetto demand the limit of technical proficiency. Mr. Buchheim showed himself equal to the demands of both. His playing had the earmarks of careful, conscientious preparation and musicianly insight. He seems to be specially at home with Liszt.

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An Italian program was given on the afternoon of February 15 by the Department of Music of the Cincinnati Woman's Club, Miss Emma L. Roedter, chairman. The program was under the direction of Miss Bertha Baur, of the Conservatory of Music, and was excellently performed. It included the following ensemble numbers: Boccherini Quintet, played by Miss Emma L. Roedter, Signor P. A. Tirindelli, Miss Jessie B. Broekhoven and Leroy McMakin; Sonata for piano and violin, by Busoni; also Sonata for piano and violin by Bossi, played by Theodor Bohlmann and Signor Tirindelli. The solo numbers were two songs of Tirindelli for baritone, sung by Romeo Frick, and three songs for mezzo soprano, by the same composer, sung by Miss Agnes Cain. Carl Klammersteiner, cellist, played some selections by Pergolesi.

J. A. HOMAN.

Stella Prince Stocker.

MRS. STELLA PRINCE STOCKER and her children, Arthur and Clara, sail for Germany on the Phœnicia, March 2. They will return to New York in the fall in time for the beginning of the musical season. Before sailing Mrs. Stocker and Arthur have engagements at Wellesley College, at Pittsfield, Mass., and at Columbia University and Horace Mann School. They expect to be very busy next season judging from their success this year and from the number of engagements already in prospect for next winter.

Mrs. Stocker offers for next season two lectures on American music, entitled "Indian Myths and Melodies" and "From Cottonfield to Concert Stage." She will also give her popular lecture to children, "Childhood and Music." A new lecture, which will embody experiences of the season and of past seasons in Europe, will be entitled "Impressions of a Wanderer." This season the topic which has created the most interest has been music among the Chippewa Indians. The following extract is from the News, of Springfield, Ill.:

Nothing quite so charming and inspiring has been given in Springfield lately as was granted to the Woman's Club this afternoon in the lecture recital, with Mrs. Stella Prince Stocker as the composer-director and Master Arthur Stocker the singer.

Olive Mead

VIOLINIST.



Soloist with the Boston Symphony Orchestra, New York Symphony Orchestra, the New York Liederkreis, Arion, Musurgia and Manuscript Societies, the St. Louis Choral-Symphony Society, &c.

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Louise B. Voigt,

Soprano.

MISS VOIGT, whose career in America after her student days began in a Worcester Festival appearance, has reason to be glad that she is so busy. For one thing, her singing at the big German Saengerfest in Brooklyn last July got her many engagements, for she was one of the special successes of this fest. So many conductors of singing societies heard her for the first time that it led to numerous engagements with their societies all over the Eastern States.

She is a noble church singer also, and jumped at once into a prominent place in that specialty; her singing is convincing, dramatic at all times, and the fervor she puts into her church solos is better than the minister's sermon. The voice is simply at her own sweet bidding, does as she



LOUISE B. VOIGT.

wills, and as it is perfectly even throughout and of one might say limitless range, this singer is in the beginning of a notable career.

Not to be underestimated also in the fact that she is a most sensible and level-headed young woman. No less important is her personal appearance, which is at all times dignified, winning, sympathetic—combining this with exquisite taste in attire in Miss Voigt is to be found a delight to eye and ear alike.

Pittsburg, Washington, D. C.; Brooklyn, Indianapolis, all contribute their mite to this woman's increasing fame, as may be seen herewith:

Miss Louise B. Voigt, the soprano soloist, sang in a beautiful and artistic manner. Her solo, "Rejoice Greatly," was especially well rendered. Her voice is a fine high soprano, and well under control. She will be welcomed most heartily at her next appearance here.—Contemporary.

Miss Louise B. Voigt, the soprano, also was very enjoyable. She added herself last night to the list of sopranos who will be welcome hereafter.—The Pittsburg Dispatch.

Miss Louise B. Voigt was the soprano soloist and was also excellent, and was enthusiastically received by the audience.—The Pittsburg Post.

The work of Miss Louise B. Voigt, of New York, brought her well merited applause. Her voice is equally clear and strong in the high as well as the lower register, and her presentation was full of life and soul.—Washington Times.

Miss Louise B. Voigt possesses a voice of rare tone and power in addition to a wide range.—Washington Post.

Frl. Louise Voigt folgte mit der arie für sopran aus "Tannhäuser," "Dich theure Halle," und rief damit stürmischen Beifall hervor. Es war eine herrliche geschulte, anmuthige Stimme Frl. Voigt besitzt.—New York Staats-Zeitung.

The finest of the vocal numbers was the "Prayer and Finale" from "Lohengrin," with all the artists taking part. Miss Louise B. Voigt, the soprano, sang "Elsa's Vision" with fervor and finish of style.—Brooklyn Citizen.

Miss Louise B. Voigt, dramatic soprano, sang an aria from Mozart's "Il Seraglio," displaying a beautifully cultivated voice, brilliancy of style and rare artistic interpretation.—New York Dramatic Mirror.

Aus der Ohe Plays in Brooklyn.

TURN about is fair play, and this month the Boston Symphony Orchestra played in Brooklyn before giving the pair of concerts in Manhattan. A vaudeville manager having secured the Brooklyn Academy of Music for Friday night of this week, it was planned that the Boston men should play in the building last Monday evening.

Adele Aus der Ohe was the soloist and her appearance was naturally most welcome, for she is a sterling, intellectual and sincere artist, one whom musicians particularly delight to hear. Miss Aus der Ohe played the Schumann Concerto and there was altogether something wholesome and stirring in her performance. The orchestral accompaniment was beautifully played. The program for the evening was one of the best Mr. Gericke has given Brooklyn this season. The orchestral works were the overture to "Fidelio," Dvorák's Slavonic Rhapsody, No. 3, and the beautiful Brahms' Symphony in C minor. Beethoven, Schumann, Dvorák and Brahms at their best. What a night for the musicians in the house!

Geo. Hamlin Again Appears Successfully.

GEORGE HAMLIN appeared with great success with the Milwaukee Arion Club on February 14, in Horatio W. Parker's "Dream King and His Love" and Mendelssohn's "Hymn of Praise." Some extracts from the press notices follow:

Mr. Hamlin, tenor, sang the recitatives and airs with much fervor and vocal finish. His voice is clear and flexible, and retains all its lyric beauty. The brief tenor serenade was sung sweetly.—Milwaukee Sentinel, February 15.

Mr. Hamlin, tenor, again evinced his claims as a splendid singer. He is too well known here to make a detailed criticism necessary; suffice it to say that the audience gave him a warm and most flattering reception.—Milwaukee Journal, February 15.

Mr. Hamlin, who sang the recitative preceding "The Night Is Departing," produced a telling effect in the repetition of the phrase, "Watchman, Will the Night Soon Pass?" the last being given with electrical force. The audience was very warm in its manifestations of pleasure in the numbers by Mr. Hamlin and the chorus. Mr. Hamlin and Mrs. Auer, in duo numbers, also met with marked success, and were rewarded with spontaneous and prolonged applause.—Milwaukee Evening Wisconsin, February 15.

The tenor, Mr. Hamlin, is well known in Milwaukee as an oratorio singer, and is a great favorite among his countrymen. He was in excellent voice last evening, and sang his part most successfully.—(Translation) Germania and Abend Post, February 15.

From an artistic standpoint, we have to give the tenor, Mr. Hamlin, the preference. He showed himself, as usual, an artist of fine taste and excellent schooling, and one who knows how to use his voice.—(Translation) Milwaukee Herald, February 15.

Augusta Cottlow.

THE well-known pianist Augusta Cottlow made a profound impression at her recital at the Peabody Institute, Baltimore, last Friday. More of this in the Baltimore letter.

Woodruff's Lyric Club.

This Newark club gave their third private concert recently, with this program, Arthur D. Woodruff, conductor:

Omnipotence.....Schubert
Song of the Graces, from Faust.....Reinecke
List, the Cherub Host, from The Holy City.....Gaul
The Nights.....Gilchrist
Hymn of Faith.....Kremsier
Song of the Nixies.....Von Weizierl

Mr. Baernstein was the special success of the evening, Miss Clara Farrington, violinist, and John L. Currier, accompanist, assisting.

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The Manzoni Requiem.

VERDI'S Manzoni Requiem was sung in the Metropolitan Opera House last Sunday night under Luigi Mancinelli's direction. The performance was quite a brilliant one, much better than the one given by the Oratorio Society in Carnegie Hall December 1, 1896. Here is the manner in which the numbers were allotted:

Requiem Kyrie—Madames Nordica and Schumann-Heink, MM. Salignac and Plançon and chorus.

Dies Irae—(a) Dies Irae—Chorus.

(b) Tuba mirum—Chorus.

(c) Liber Scriptus—Madame Schumann-Heink and chorus.

(d) Quid sum, miser!—Madames Nordica and Schumann-Heink and M. Salignac.

(e) Rex tremendæ—Quartet and chorus.

(f) Recordare—Madames Nordica and Schumann-Heink.

(g) Ingemisco—M. Salignac.

(h) Confutatis—M. Plançon.

(i) Lacrymosa—Quartet and chorus.

Domine Jesu—Madames Nordica and Schumann-Heink, MM. Salignac and Plançon.

Sanctus—Chorus.

Agnus Dei—Madames Nordica and Schumann-Heink and chorus.

Lux Eterna—Madame Schumann-Heink and MM. Salignac and Plançon.

Libera Me—Madame Nordica and chorus.

This Requiem was originally intended to commemorate the death of Rossini. Verdi conceived the idea of asking twelve Italian composers to each contribute a number. He chose for himself the "Libera Me," with its choral fugue. But the project went to pieces. No one composition was worthy of association with Verdi's. In 1873, after the death of his friend, Alessandro Manzoni, the novelist, Verdi composed an entire requiem. It was first performed at the Church of San Marco, Milan, May 22, 1874. Its success was enormous. As a composition it demonstrated the composer's mastery of a style hitherto unfamiliar to him. In color there is much that recalls "Aida," while the critical complaint that there is too much sensuous and theatric writing, cannot be dismissed lightly. As gorgeous as is its orchestral rhetoric, and dramatic its picture of heavenly wrath—the "Dies Irae"—the Manzoni Requiem will always remain as a remarkable setting to the grand old Latin poem. It celebrates with undraped and processional splendor the pompous sorrow of the South. Verdi is an Italian, and his mass for the dead is Italian. Do not let us criticize it for being unlike Mozart's, Berlioz's or Brahms'. The Metropolitan Opera House chorus, hard worked a body as it is, really distinguished itself.

Lotta Mills in Connecticut.

MISS MILLS assisted at a recital in Derby recently, and with success, as will be seen from the following notices:

Much interest last night centred in the performance of Miss Lotta Mills, a young pianist, who recently returned from study in Europe under the famous Leschetizky, the teacher of Paderewski. Miss Mills has the true artistic temperament and is thoroughly absorbed in her work, and she has that magnetic quality that carries her audience with her and sways them to her own mood. Her reception was enthusiastic.

Miss Mills, on leaving the stage after her final number on the program, returned and bowed three times in acknowledgment of the applause bestowed upon her. Artistic merit had triumphed and the young lady was simply showered with applause. After the first numbers Miss Mills was presented with a very beautiful bouquet. Then it was hoped she would respond to the vigorous applause given, but she failed to. However, she could not get away from the audience on her final appearance without giving them one more delightful number.

The Woman's Club of Ansonia, Derby and Shelton is deserving

of the greatest praise for affording the local music lovers an opportunity of hearing Miss Mills.—News, Derby, Conn., January 23, 1901.

Miss Lotta Mills, who has been heard here before, was again most cordially received. Although she declined an encore after her first number, the audience would not allow her to refuse the second.

During the recital Miss Mills was presented with a beautiful bouquet of roses.

The audience at the Sterling last night was one of the largest and most fashionable that an entertainment of this character has ever drawn in Derby. The Woman's Club deserves great praise and even greater encouragement for the splendid work it has done in presenting such a high class of entertainments.

There were quite a number of well-known New Haven and Bridgeport musical people in attendance at the recital.—Sentinel, Derby, Conn., January 23, 1901.



Section Meeting Thursday.

THE first of the three section meetings, musicale and social hour, of the Metropolitan District Branch of the New York State Music Teachers' Association occurs this Thursday evening, in the Aeolian Hall, 18 West Twenty-third street, at 8 o'clock. Among the artists to be heard are Miss Dora Taylor, contralto, and R. E. S. Olmsted, baritone.

A prominent speaker will give a talk on a subject of interest to teachers and students, and there will be the usual social hour. Teachers and students especially are invited.

Hannah & Hamlin Notes.

THREE of Hannah & Hamlin's artists, Mrs. Lucille Stevenson-Tewksbury, soprano; Mrs. Saide Prescott, pianist, and Charles W. Clark, baritone, appeared before a large audience at Goshen, Ind., in a very successful concert on February 8. The artists' efforts met with the success they deserved, and the press notices were most favorable. They will be printed later.

Charles W. Clark appeared in a recital of French, German and English songs at University Hall on February 12. Some of the press comments were as follows:

The program was the most pretentious Mr. Clark has yet offered here, and by its scope and variety evidenced the singer's determination not to stand still in his art. That the singer's abilities have broadened along with his repertory is a fact that is pleasant to note. His voice has always been one of great suavity and mellowness, his control of it is easy and usually complete, and listening to it is productive of a goodly degree of real pleasure.—Tribune.

That his singing was appreciated was evinced by the enthusiasm of the audience. Clark has the faculty of knowing what to offer as well as possessing the ability to present it in a style sure to prove acceptable.—American.

Charles Clark is a baritone whom it is almost always a pleasure to hear, and in the program prepared for this performance he displayed not only his expected vocal sonority and finish, but powers of interpretation which seem to have broadened since his last appearance here.—Record.

Mr. Clark was in fine voice, and delighted the audience with his selections of German, French and English songs, and his clear, true and intelligent interpretation of the several schools from which his program was made up. The versatility displayed throughout the entire program was wonderful.

Mrs. Lapham as an accompanist is all that could be desired.—Chronicle.

Among other important bookings of their artists announced by Hannah & Hamlin is the engagement of Master Lloyd Simonson, the marvelous boy soprano, who is to sing important parts in the Louisville (Ky.) May Festival.

Successful Pappenheim Pupil.

Miss Edith Mason, who made such an emphatic hit as prima donna in "Vienna Life" at the Broadway Theatre by her excellent, well trained voice and clever acting, is another of the many successful pupils of that distinguished artist and teacher, Mme. Eugenie Pappenheim.

The Gaines Concert Quartet, of Detroit, Mich., which introduced Liza Lehmann's "Daisy Chain" and a miscellaneous program to Detroiters on January 31, is composed of Mrs. S. R. Gaines, soprano; Miss Emma Byer, contralto; James Moore, tenor, and Walden Laskey, baritone. S. R. Gaines is musical director and accompanist.

Gerard-Thiers Lecture-Song Recital.

BEFORE the Drawing Room Mr. Thiers gave his interesting recital at the Waldorf-Astoria last Thursday night, entitled "The Technic of Musical Expression." This was his program:

Plaisirs d'Amour.....Martini
J'ai Perdu.....Henri III, Roi de France et de Pologne
Caro Mio Ben.....Giordani
It Was a Lover and His Lass.....Morley
Wenn Ich In Deine Augen Seh.....Schumann
Still Wie Die Nacht.....Rochm
Could I.....Tosti
At Parting.....Rogers
Midsummer Fancies.....D'Hardelot
Hey Dolly, Ho Dolly.....Frank E. Sawyer
F. W. Riesberg at the piano.

Mr. Thiers held his listeners from beginning to end, their interest never flagging for a moment, and small wonder, for this was one of the best expositions, from both the scientific and aesthetic side, of the value of true song ever given in the metropolis. Mr. Thiers' research has been minute and painstaking, and his apt expressions, his numerous illustrations all culled from everyday life brought home to all the points he wished to impress.

It was educational, instructive, interesting throughout, and the spoken word was made doubly effective by his singing, in which the height of artistic nuance was reached.

Frank Eaton Song Recital.

THE second recital occurred at Mrs. Frank Marsh's, Morristown, N. J., last Tuesday afternoon, when Mr. Eaton was assisted by Frances Miller, soprano, and F. W. Riesberg at the piano. Mr. Eaton, who is a pupil of Perry Averill, sang with infinite tenderness the Schumann songs, the old English songs with genuine style, and Brahms' songs with understanding of their content. The closing duet, that of the Flying Dutchman and Senta, was indeed grand opera, and the large and handsome house filled to overflowing rang with enthusiastic applause.

Eaton sings with his brains as well as vocal organ, has a sympathetic and resonant voice much like his admired teacher's, Averill, and is surely on the high road to prominence here. He displays an unusual amount of earnestness in his grasp of things artistic, and in time should reach eminence in his chosen art.

Successful Bowman Pupils.

FREDERICK BYRON HILL, organist and music director of the leading church in Meriden, Conn., is giving a series of organ concerts in his church, and the special interest that these recitals is arousing in the community was the subject of leading editorials in recent issues of the Meriden papers under the caption of "A Musical Awakening."

The recitals are not free—why should organ recitals be free and song recitals and every other kind be paid for?—and they are patronized by throngs. At the first of the series F. J. Benedict, of Hartford, organist of the First Church in that city, was the organist. He was assisted by vocalists.

Both Mr. Hill and Mr. Benedict are "successful pupils" of E. M. Bowman, and their latest successes are cheerfully chronicled in these columns. They reflect the highest credit on the methods of instruction employed by this eminent pedagogue and his personal influence over his pupils in the matter of stimulating them to diligent and unremitting work. Mr. Benedict's playing aroused the liveliest enthusiasm in the hearts of his audience, and won high praise from the critics and connoisseurs.

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(A290)



SOUSA AND HIS BAND

Office: Astor Court Building, New York.
Eighteenth Semi-Annual and Fifth Transcontinental Tour.
Route, February, 1901.

Santa Ana, Cal.,	Grand Opera House,	Matinee,	Thur.,	21
Los Angeles, Cal.,	Hazard Pavilion,	Evening,	Thur.,	21
Los Angeles, Cal.,	Hazard Pavilion,	Mat. and Eve.,	Fri.,	22
Sacramento, Cal.,	Clunie Opera House,	Mat. and Eve.,	Sat.,	23
En route		Evening,	Sun.,	24
Portland, Ore.,	Marquam Grand,	Mat. and Eve.,	Mon.,	25
Olympia, Wash.,	Olympia Theatre,	Matinee,	Tues.,	26
Tacoma, Wash.,	Tacoma Theatre,	Evening,	Wed.,	27
Seattle, Wash.,	Seattle Theatre,	Mat. and Eve.,	Thur.,	28
MARCH, 1901.				
Spokane, Wash.,	The Auditorium,	Mat. and Eve.,	Fri.,	1
Butte, Mont.,	Grand Opera House,	Mat. and Eve.,	Sat.,	2
En route			Sun.,	3

Hugo Becker's Continued Success.

Becker Plays on a \$10,000 'Cello.

Tremendous Ovation to Him at the Pittsburg Orchestra Concert.

On a \$10,000 "Strad" 'cello (unquestionably the finest in existence), that was so completely under the spell of musical mesmerism that it responded without a murmur and even lovingly to his slightest and then to his most exacting demands, Hugo Becker last night played himself into high favor at the thirteenth concert of the Pittsburg Orchestra.

His 'cello is indeed a world wonder, its tone, whether in the depths of profundo bass on the low string or on the heights of soprano near the bridge, being of superbly even, velvety quality, and at times of such volume as to defy the orchestra. And Becker indeed is a wizard in the manipulation of his human-voiced instrument. That left hand of his, with its long, gaunt fingers, did amazing, yet absolutely sure work in the bravura passages of the Tchaikowsky Variations. His intonation was without a flaw, even in the most daring leaps, while his trills and double stops were marvels of perfection and his harmonies of crystalline purity. In the Haydn Adagio he developed a surprisingly beautiful and refined style.—Pittsburg Post.

Hugo Becker a Master.

Enthusiasm Greets the Pittsburg Appearance of the Great 'Cellist.

Of Hugo Becker, the soloist, it is well nigh impossible to speak too enthusiastically. From his first note, which penetrated to the most obscure corners of the hall, the rhapsodies of the staid, unresponsive English audiences, and the more appreciative, but perhaps equally phlegmatic Berliners, were easy to understand. From all accounts given of him, preliminary to this American tour, it would appear that he has won laurels wherever he has played since his first public appearance. The sincere plaudits of Pittsburg may now be added to those of New York and Boston, for in praising his work of last night there can be few dissenting voices.

In the cantilene passages his tone was invested with bewitching sweetness; this first number, the deeply Russian Tchaikowsky Concerto, proved his masterly technique. Nobility of conception, rich warmth of tone, subtle and artistic finish characterize his playing, and it would be difficult to say whether these were apparent most in the Tchaikowsky number or in Schumann's "Traumerei," given in encore, which latter was a very embodiment of the composer's spirit.—Pittsburg Commercial.

Hugo Becker, the 'cellist, made his first appearance before a Pittsburg audience and was given an ovation. His first number was a Tchaikowsky series of variations for solo instrument and orchestra, and served to show the wonderful virtuosity of the player. From the first the tone that Becker produced was purity itself, and did not seem to come from strings that required bowing and rosin. It ran from depths that touched the heartstrings to a clever height which blended perfectly with the harmonies of the first violins. A tumult of applause broke out when the soloist finished, and, after bowing repeatedly, he at last came back with his instrument. At the first few notes of the encore there had been that rustling in the audience of people getting over their enthusiasm, but, when they heard that the "Traumerei" was being sung from the 'cello, there was a sudden and as vast a stillness in the auditorium as if a door had suddenly shut on some vast void, and this intonement lasted until the last notes of Schumann's melody had died away. No greater compliment has been paid a soloist at Carnegie Hall, and all the applause that followed was nothing compared with the silence in the big hall.—Pittsburg Times.

In the first part Mr. Becker played Tchaikowsky's Variations for violoncello and orchestra, "Sur un theme Roccoco." It is a splendid example of the versatility of the Russian composer, and a fine demand upon the virtuosity of the soloist. Mr. Becker has a magnificent instrument, and his playing proves him worthy of the extravagant heraldry that preceded him. To the imperative encore he responded with Schumann's "Traumerei," the first notes of which created a rustle of pleasure through the house, followed by the utmost silence of profound enjoyment. In the second part his numbers were a Haydn Adagio and his own Minuet, which brought another encore.—Pittsburg Dispatch.

There are very few artists who are able to live up to the reputation manufactured for them by the enthusiastic imagination of the advance press agent; but Hugo Becker is one of these. He is worthy of all the good things that have been said of him, for he is a true artist, an interpreter as well as a player; a clear, logical thinker as well as a master of technique. He is so thoroughly absorbed in his art that one forgets his presence while listening to his work; he appeals to music lovers first and last; he deals in no finical graces or petty affectations to gratify the curious or to excite the hysterical, and, consequently, he will prove a disappointment to those who confound art with the cut of a coat or with a superabundance of hair.

The next point that strikes the critical listener is that Mr. Becker knows the limits of the instrument he plays, and keeps sternly within them. There are players who treat the 'cello as if it were an instrumental mocking bird, capable of imitating everything, from a hurdy-gurdy to a church organ. Mr. Becker does not belong to this class; his 'cello sings in its own natural voice, within its natural

limits, and the sustained beauty of tone is a revelation and a consolation.

The volume of tone pours forth in a clear, full stream, but with infinite variety of sound and with thrilling variety of effect. It is graceful, tender and passionate by turns, but it never loses its dignity, is always kept well under control, for Mr. Becker does not belong to the passionate school of players; he is always sober and discreet, the emotion is within the instrument, the performer controlling it with restful ease and manly impassiveness. He does not deal in gymnastic displays, the attention of the hearer is never distracted from the music to the musician, from fine and noble art to personal eccentricities. The work done is sound from surface to heart-depth, polished, sound and masterly.

The Clavier Controversy.

AVENUE DU TROCADERO 7,
PARIS, January 28, 1901.

Editors The Musical Courier:

Although I have been in Europe for some time it is my happy privilege to read THE MUSICAL COURIER (without doubt America's greatest musical paper) wherever I go.

I am deeply interested in the controversy going on in the paper regarding the Clavier method, and being a pupil of Mr. Virgil, I deem it a privilege to send a word of praise across the sea in honor of the method as taught by its great inventor, Mr. A. K. Virgil, and his most able exponent and assistant, Miss Florence Dodd.

As I took six lessons a week for some time of Mr. Virgil (four class and two private), I feel qualified to make some statements regarding his method of teaching, and it is quite impossible to understand how Dr. Hanchett can have any correct idea of it, and yet make the misstatements he does in the four letters I have read.

Pupils do not study the method "to learn the Clavier for its own sake." No composition is beautiful as played on the Clavier.

It is not one of the necessities of the method to play "1,280 notes a minute," though when one is fortunate enough to be able to do this it indicates discipline of muscles and nerves that is by no means to be thought of lightly when one realizes the nervous and mental strain required to render some of the great piano compositions.

I have heard Mr. Virgil say that as far as teaching his method was concerned, he didn't care if a pupil couldn't play eighty notes a month, if he only understood the principles of his method and the reasons for each one of his exercises. Above all, Dr. Hanchett states that the Virgil schools consider "touch, artistic expression, beauty, culture—music, considerations of inferior rank." How Dr. Hanchett ever received such an impression simply reflects discredit on his comprehension, for he studied with Mr. Virgil at one time, and I testify by experience that my attention was called over and again to these particular considerations, and I was taught repeatedly that "technique is a means to an end," but that no one, let him have the feelings of a Rubinstein, can hope to express those feelings without proper training of the mind, muscles and nerves; that this is the only way one can express himself freely in music. Mr. Virgil says, "position, condition, action, order," and then only, can expression have full sway. No teacher that I ever had, and I have had the pleasure of studying with some of the most noted in America and Europe, ever gave me such thorough logical musical and artistic instruction as Mr. Virgil.

I would be glad to say much more in his honor on this subject, but will only add that I am looking forward eagerly to my return to New York, when I may once more be under the instruction of this truly great founder of a great and broad method of teaching the piano.

MAY EMORY-BRENNEMAN.

Lincoln Club Celebration.

A program, in which shone Earl Gulick, Marion Short, Maude Lambert, C. T. Wiegand and F. W. Riesberg, was given at the handsome Lincoln Club house, Classon avenue, Brooklyn, on Lincoln's Birthday, and much enjoyed by all present. The house had been especially decorated for the occasion, and Chairman Frank Losee, of the entertainment committee, received many congratulations for his program making. Having two gifted musical daughters himself, he knows what is good.

Young Gulick had annexed unto himself quite a cold, in consequence of which he was not in good voice; nevertheless he received much applause for his plucky sticking to his word, and showed something of what he can do in "Petites Roses," "Home, Sweet Home," and "Last Rose of Summer."

Riesberg Busy.

F. W. Riesberg has been especially in demand of late as accompanist, recent appearances being: Tuesday afternoon, song recital by Frank Eaton, at Mrs. Frank Marsh's, Morristown, N. J.; Tuesday evening, Lincoln Club celebration, Brooklyn; Wednesday evening, rehearsal of church choir, Brooklyn; Thursday evening, lecture song recital, Albert Gérard-Thiers, in the drawing room, at the Astoria; Friday evening, Schumann Club concert, Mrs. Adler's, Brooklyn. For this week he has the Cumming-Smock-Wilczek concert at the Monclair Club; a musicale on Hart street, Brooklyn, and minor events.

MEETING OF YOUNG'S CREDITORS.

A MEETING of the creditors of Charles L. Young, the musical manager, who recently made application in bankruptcy, will take place at the office of THE MUSICAL COURIER on Monday next, February 25, at 3 p. m.

The meeting is called for the purpose of protecting the claims of those who have paid money to Mr. Young and to whom he is indebted on other accounts.

Grau and Schumann-Heink Sued.

ROCHESTER, N. Y., February 18.—The Tuesday Musicales, the largest and most exclusive musical club of the city, through its president, Mrs. Henry G. Danforth, is plaintiff in an action brought in the Supreme Court for \$700 damages against Maurice Grau, because of Madame Schumann-Heink's failure to appear at a concert here December 17 under the club's management. Of the amount claimed one-half is for the actual cost of renting the Baker Theatre, advertising and other expenditures, the other half being for the loss of profits.

The managers of the club maintain that it was the duty of Mr. Grau to see that Madame Schumann-Heink arrived in Rochester in time to fulfil her engagement. The side-tracking of the Grau special train is considered no excuse, as another train could have been sent for. No message was received by the club that the singer could not appear in Rochester on the scheduled night, and not until 8 o'clock were the officers of the society aware that they were to be disappointed.

Manager Grau contends that he is under no financial responsibility, as the contract contains a clause to the effect that it would be void if he failed to fulfil it because of an "unavoidable accident." The next step in the defense will be an endeavor to change the place of trial from Monroe County to New York.

THE above is from the morning paper despatches.

The suit does not seem to have much ground to work upon. The case would require more money to win it than it is worth, if it ever could be won.—EDITORS MUSICAL COURIER.

Caroline Maben's Pupils' Recital.

A LARGE, fashionable and musical audience attended Miss Caroline Maben's fifth annual piano recital, given by her advanced pupils in Carnegie Chamber Music Hall last Saturday afternoon. The pupils were assisted by Tom Karl, tenor; Miss Martina Johnstone, violinist, and George Falkenstein, accompanist. This program was presented:

Le Matin, for two pianos.....	Chaminade
Lillian Rausch and Mrs. Jewell.	
Sonata, op. 53.....	Beethoven
Leila Young.	
Carmen Fantaisie.....	Holman-Bizet
Martina Johnstone.	
Hungarian Rhapsodie, No. 2.....	Liszt
Lillian Rausch.	
Valse Noble.....	Maben
Barcarolle, op. 50.....	Rubinstein
Mrs. Jewell.	
Ich Liebe Dich.....	Mildenberg
The Blackbird.....	Victor Harris
Tom Karl.	
Grand Valse Brillante.....	Chopin
Annie Merritt (aged 7).	
Concerto, op. 69.....	Hiller
Caroline Maben.	
Geo. Falkenstein at second piano.	

Some of Miss Maben's pupils possess talent and all show that they have been carefully taught. Miss Maben is one of the most successful of the young lady piano teachers in New York and her class is constantly growing. She is very painstaking and conscientious in her work, and her energy and industry are remarkable. It is a pleasure to chronicle her success.



THE LONDON CONCERT DIRECTION.

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Fritz Kreisler in Boston.

Plays the Beethoven Concerto with the Boston Symphony Orchestra—One of His New York Notices.

This is the simple program of an occasion when the honors rested easily with the young and modest Viennese violinist, Fritz Kreisler, who won all hearts by the grace of his manner and by the remarkable qualities of his playing.

Youthful studies in Vienna, supplemented by ten years' training in the Belgian school of violin playing, are the foundation on which rest a marvelously brilliant and finished technique, great accuracy of intonation, a warm and sensuous tone, a broad and musically conceived conception of his work. We must go back to Sarasate and Ysaye to find in this country so great a display of most of these qualities; and when breadth and intensity of interpretation increase with age, who shall say where Kreisler shall stop?

Beethoven's concerto is, after all, the touchstone of the true violinist; it distinguishes unmistakably the pure gold from the dross. Long, conscientious and accurate in the working out, it gives comparatively little scope to the emotional nature of the player. It is in broad, intellectual conception, in accuracy of intonation, in musically phrasing, in sustained interest that the player must excel. The difficulty is to meet these demands. This Kreisler did; not grudgingly, but with ease and freedom, almost toying with difficulties and overcoming obstacles with the gay exuberance of youth. When he had a chance, as in the more tender portions of the larghetto, his emotional nature found vent in the warmest tone, and in a delicate and refined poetry that bespoke the true artist, more even than his easy mastery of the colossal difficulties.

The two cadenzas were of Mr. Kreisler's own composition, and in these he condensed and focused every stumbling block of the work, adding various pitfalls of his own to show us how easily he leaped where others crawled. We owe you abounding thanks, Mr. Kreisler, for your noble delineation of this classical musical monument. Our thanks will deepen to loving gratitude if you will let us hear the sway of passionate emotion in some work like the Bruch Concerto.—Boston Herald.

Those seven devils that inhabit the Austrian Fritz Kreisler and his Guarnerius violin sang strange, wild songs without words to an audience that partly filled Mendelssohn Hall yesterday afternoon. The occasion deserved less robust weather. It also deserved both praise and blame. The song recital idea was plain enough. A program scientifically arranged suggested a Sémbrich or a Marchesi. A preference for dainty, miniature things carried just a hint of Henschel. Combine with these the great names of the violin's own literature, then infuse just half the total with an evil spirit of gypsy life, its sinister serenades, its rhapsodic dancing, and, presto! you have the Kreisler matinee in a nutshell.

It is the tricks of the typical virtuoso that are objectionable—and, alas, popular! Kreisler was at his trickiest yesterday in a pizzicato, one of those variations which Paganini styled his "Caprice" and which Kreisler whipped up into something like the frenzy of whirling dervishes. That pizzicato, one delighted auditor was heard to say, sounded for all the world like the plunkety-plunk of a real banjo piece. It seemed that the player must momentarily break loose in a pedal accompaniment of double-shuffle or buck-and-wing quicksteps. It was highly diverting, but when the people choose episodes like this for their warmest applause, it's a cold day for art and artists.

Be it remembered that the Austrian violinist executes his tricks with surpassing skill. His far-called harmonics lead up and away until the smooth bowing, the light such of fingers, are quite forgotten and the spectator may fancy the wizard on the stage to be whistling sweetly to himself. Or, again, as in a Beethoven Cavatine, a Rubinstein "Romance" or the borrowed "Chanson Sans Paroles" of Tchaikowsky, it is the rich contralto register of the violin that sings and shouts and whispers.

On the side of sound musicianship, the recital started with a Bach Sonata. Its divisions called prelude and rondo were as household airs to anybody whose brother or neighbor plays a violin. Its minuet and gigue were less known. Now these and other classic airs were delightfully performed—reverently, if you please. Even into the faded dance rhythms of a Rameau "Tambourin" Mr. Kreisler threw the sober spirit of antique dancing. Schubert's "L'Ailelle" was a bit of hand-spinning that might justly have been repeated. Wieniawski's D major Polonaise rounded up this concert of fifteen numbers in a fairly orchestral style.

Kreisler has a brushwood boyish head of hair that nods and menaces and quavers, and would keep an audience interested if his famously varied playing did not. He has a countenance cherubic on full view, but with many a devilish side glance when he must force play gypsy fashion. The fact that he is in some moods a scholarly musicologist has obscured the other fact that one might go back to the late Edouard Remenyi to find a more diabolically picturesque personality. These more or less Magyar spirits are more rather than less civilized in the twentieth century. But the seven devils are still there.—New York Sun.

It is hardly enough to say that Mr. Kreisler rose to its full height; he performed it with an exhaustiveness of which I, at least, had had no previous conception. It is seldom enough that you find an artist who can show you a familiar work in the full greatness in which you yourself see it; but to find one who shows it to you as still greater than you knew it—that is rare, indeed! After Mr. Kreisler's playing last Saturday evening I felt that I had never known before quite how great Beethoven's violin concerto was; one does not often have such an experience in a lifetime. He eviscerated the work, showed you all its heights and depths, all its wondrous details, all its still more wondrous totality. How few artists have his keen perception of when to let the music speak for itself, when to help it by speech! With infinite delicacy and sureness of appreciation, Mr. Kreisler knows how to distinguish between the passages where the composer wishes to take the initiative himself and those where he gives willingly into the player's hands. How admirably he let well enough alone, letting the music, so to speak, play itself, in the first part of the first movement! then in the free fantasia, how royally he grasped the reins and drove his team according to his own will! How he kept himself aloof, as an interested and deeply moved spectator, throughout the greater part of the slow movement, making the violin part an ecstatic commentary on what the orchestra said! And in the final rondo, how he reflected all the blithe gaiety of the music, without falling either into mere salon elegance on the one hand or boorish heel-stamping on the other! That was the concerto, the whole concerto, and nothing but the concerto. Mr. Kreisler's cadenzas, too, seemed to me the very best I had ever heard. A cadenza is essentially a virtuoso matter; it must be brilliant, it must be difficult, else it is no cadenza. Any violin

virtuoso to-day can write brilliant difficulties; but instead of looking to mere pyrotechnics, to astonish the vulgar crowd, Mr. Kreisler went for his difficulties to just the place where he could find them of the finest quality; to the old Sebastian Bach violin technique, to that polyphonic writing for a single violin, of which Bach was probably the supreme master in history. His cadenzas are at once brilliant, astonishing and in perfect keeping with the text.—W. F. Apthorp, Boston Transcript.

Then Mr. Kreisler appeared for the first time at a Symphony concert. He had already played here with orchestra as a young lad in a concert with Rosenthal, and earlier this season he gave a recital in Steinert Hall, when he excited the admiration of those who were fortunate enough to hear him.

He is a masterful man in appearance; muscular, yet graceful; aware of his skill, yet without any affectation or deliberate attempt to make an impression by pose or gesture. Truly, an uncommon apparition! One that excites at once both curiosity and confidence.

His performance of the concerto was one of extraordinary strength and beauty. It was pure, serene, noble in conception. It was virile and tender; it was most Beethovenish in these two qualities that belong peculiarly to this great composer. There were moments when the violinist rose with Beethoven to supreme heights; when they were alone in a purer air than that breathed by mere mortals—alone, and the earth was far below them. And there was warmth of tone, there was breadth of human expression, there was the most exquisite delicacy in detail and ornamentation. The audience was, for once, not made up of miscellaneous and incongruous persons, some listening in distracted fashion to the music, some brooding over petty troubles, some consulting watches, some unwilling to let slip from their faces the assumed look of intense enjoyment. The audience when Mr. Kreisler played was as one nearer in close and reverential communion with a master spirit. No wonder that after the spell was broken, the emotions found vent in long continued and enthusiastic applause, for the performance was one that must be characterized as truly great.—Philip Hale, Boston Journal.

The City's 100 Years of Music.

(CONTINUED.)

After years of Rossini and Bellini, the belles and beaux of New York found Donizetti's operas a diversion. The reign of Verdi followed, while Wagner, whose "Tannhäuser" was heard here as early as 1859, gained headway in the '70's and had an absolutely clear field in 1884. Everybody's operas, in every tongue, constitute the latest stage in this evolution. The progression was geographical also. Of course, Palermo's place was "too far down town" before its second season had passed. As early as 1847 the Astor Place Opera House was opened with much the same scheme of stockholders that is followed to-day. Max Maretzek was called from London as conductor, and he remained here through a career as impresario which lasted, off and on, until 1870. The Academy of Music marked the next step above Astor place. Its gala first night in 1854 presented Grisi and Mario in "Norma," with Arditi conducting. Niblo's and Castle Garden housed a few scattering rivals of the "grand opera." Finally, not twenty years ago, the Metropolitan was built. Henry E. Abbey there and Mapleson at the Academy waged the only real war in our operatic history, and it ruined them both. There have been many other opera promoters. The names of Strakosch, De Vivo, Damrosch, Jeannette Thurber and Edwin Stanton are some of the more recent ones. It takes an expert, however, to tell what opera owed to Rivafinoli, Patti and Sanquirico, Ole Bull, Phalen, Coit & Paine, Muzio, Nixon and Jacob Grau. Yet each served his time.

Great are the singers in the old concert and opera bills. In 1800 Mrs. Oldmixon, the most brilliant star who had yet visited America, was receiving \$37 a week at the Park, where an orchestra of ten men earning \$140, all told, for the same period, made the manager see visions of old age in a poorhouse. Times had changed in 1827, when Garcia's daughter, who remained here three years as Madame Malibran, received \$500 each night she sang. The best of sopranos get but three times that sum nowadays, and the greatest of tenors has yet to quintuple the figure. Once again times had changed in 1850, when Jenny Lind sang at Castle Garden to a first American audience, which had paid \$8,000 to hear her. It was Jenny Lind who was said to have accumulated our dollars to the undreamed-of total of a cold million.

When Adelina Patti, a girl of sixteen, sang Lucia at the Academy on November 24, 1859, people knew that the town had witnessed a great début. The little singer three months after that had a repertory of seven operas, and the following year in London and Paris settled most questions as to her place among vocalists. Patti and Etelka Gerster were played here against Christine Nilsson and Marcella Sembrich in the opera war of 1883. And Patti herself, with a last farewell in 1891, came surprisingly near to rounding out the century. In London she still sings, they say. Some other singers of the older time were Parodi, Sontag, Lagrange, Alboni, Piccolomini, Brignoli, Susini, Madame Patti-Strakosch, Parepa-Rosa, Adelaide Phillips, Clara Louise Kellogg, Ilma di Murska, Del Puente, Santley, Tietjens, Marimon, Marie Roze, Campanini, Galassi, Lablache, Albani, Scalchi, Trebelli, Minnie Hauk, Emma Abbott, Luca and Annie Louise Cary.

Nilsson, whom Max Strakosch presented in concert at Steinway Hall in 1870, was the brightest star of opera after Patti. There is also a still growing list of German singers: Wachtel, the tenor of 1871; Eugenie Pappenheim,

that first Brünnhilde of 1877; Lichtmay and Habelmann, of earlier days, and Materna, the star of 1885; Anton Schott, Frau Seidl-Krauss and Emil Fischer; Lilli Lehmann and Max Alvary, who first sang here in "Carmen," and Klafsky, Galski and Krauss. Tamagno, Patti and Nilsson held up proud Italian heads through the great German régime. Their polyglot successors hold the stage to-day.

The two De Reszkés, Jean and Edouard, sang with Emma Eames in "Romeo et Juliette" on December 14, 1891. Calvé and Nordica were Metropolitan leaders in 1893. Sembrich, Melba, Plançon, Maurel, Campanari, Sucher, Brema, De Lussan, Sanderson—even the present year is bringing fresh additions, and one, at least, was a New Yorker born.

Visitors from abroad have not all be operatic folk. Ole Bull, Artot and Vieuxtemps led the instrumental procession in 1843. There was an abounding silence in Civil War time. Blind Tom, the negro prodigy who played "Sweet Home" and "America" with two separate hands, was the only rival in 1865 to Camilla Urso. Then came Rubinstein's last tour in 1872, when Maurice Grau saw himself launched as a musical manager. Von Bülow, Ole Bull, Wilhelmj, Remenyi, Franz Rummel and Joseffy came in the '70's, while later years brought D'Albert, Sarasate, Rosenthal, Pachmann, the Scharwenkas, Tchaikowsky, Paderewski, Dr. Dvorák, and, more than once again, Paderewski. Some of these, and the like of them, are still coming.

Theodore Thomas, Leopold Damrosch, Anton Seidl and Emil Paur have held New York's orchestral destiny in their hands. There was an Euterpean Society that rehearsed at Shakespeare Tavern and played at the City Hotel when the century was young. It was the most permanent among a multitude of musical clubs, and it paved the way for the city's third, and present, Philharmonic Society, which had a New Englander, a German, an Englishman and a Frenchman among its early conductors. Jullien's Orchestra electrified Castle Garden in the '50's. The Boston Symphony Orchestra and the local Symphony Society contested the Philharmonic's place in recent years, and the Bostonians remain in the field.

In choral music New York lagged behind the more strenuous New England. It showed also a less absorbed devotion to part-songs than did the Germanic cities of the West. But Theodore Eisfeld's Harmonic could give "The Messiah" with Jenny Lind in 1851. The musical festivals of 1881 under Dr. Damrosch and 1882 under Thomas, in the Seventh Regiment Armory, were on a scale to be still remembered; the second engaged an orchestra of 300 and no less than 3,200 choristers from towns all the way from Boston to Baltimore.

There is room for one last word. No music of the last century made more joyful noise, the country over, than did the "Anvil Chorus" and the Peace Jubilees of Patrick Sarsfield Gilmore. Of the jingling sort of music, the '60's had their Offenbach opera bouffe and the decade beginning 1879 had its Gilbert and Sullivan. Their imitators, apparently, are always with us.—Evening Sun.

New England Conservatory of Music.

Annual Meeting.

THE annual meeting of the board of trustees of the New England Conservatory of Music was held on Thursday afternoon, February 14, in the Conservatory Building on Franklin square. The annual reports of the president, director, treasurer and general manager were presented and accepted.

The following trustees, whose term of office expired with this meeting, were unanimously re-elected: Hon. William Claflin, LL.D., Richard H. Dana, Charles P. Gardiner, Henry L. Higginson, Dr. S. W. Langmaid, Hon. William A. Tower and John B. Willis.

The executive committee for the ensuing year consists of the following: Charles P. Gardiner, president; Eben D. Jordan, Francis W. Lawrence, S. Lothrop Thorndike, vice-presidents; George W. Chadwick, musical director; William A. L. Bazeley, treasurer; Frank W. Hale, general manager and clerk; John P. Lyman, Frank Wood, Hon. Alden Speare, Ralph E. Forbes and Rufus F. Greeley.

A report of the executive committee favoring the erection of a conservatory building on Huntington avenue, corner of Gainsborough street, was presented and unanimously accepted. Plans were submitted, and the whole matter of the new building was referred back to the executive committee with full powers.

In the evening the annual reception to the graduating class was given by the alumni.

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Providence.

PROVIDENCE, R. I., February 1, 1901.

THE Arion Society, under Jules Jordan, covered itself with glory at the Sembrich concert. The opera "Faust" was given in concert form, the Arion assisting in the chorus parts. The next two concerts will bring "Orpheus," by Gluck, with some minor works, and in the last concert we will hear Franck's "Beatitudes." The Providence Philharmonic Orchestra, which started out two years ago with such bright prospects, and gave some very good concerts under its able conductor, Hans Schneider, has succumbed to the apathy of the musicians and amateurs who made up its membership. Perhaps our leading critic helped a good deal toward its end by taking the Boston Symphony as standard for his criticism, and so rather discouraged it than helped it along.

Hans Schneider has been engaged by Brown University

to deliver six lectures on the programs of the Boston Symphony concerts. In these lectures the programs are treated in a broad way, and only serve as starting point for very interesting and scholarly talks upon music in general with the aim of interesting people more in higher class music and its construction, meaning and importance as means of cultivation and education. These lectures are very well attended and highly praised by press and public. Although the teaching season does not seem to be a very brilliant one, some very successful local affairs have been given. Mr. Schneider has started a course of bi-weekly lecture-recitals for students on musical form. Mr. Hamilton, Miss Sproat and Miss Leary have given some very good pupil recitals. As a proof of the dullness of the season may be taken the fact that one of our piano teachers has preferred a position in City Hall with a regular salary to the uncertainty of an income from his professional work.

NARAGANSETT.

Alessandro Fano Dead.

A letter reached this office giving news of the death in Milan on January 31 of Chev. Alessandro Fano, founder and editor of *Il Mondo Artistico*, the theatrical and music paper, published in Milan, Italy.

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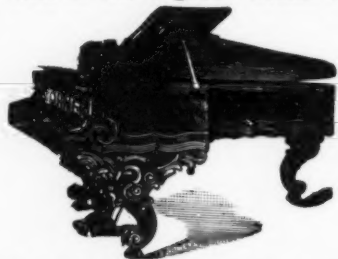
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